



## ● Welcome to the Musical Theatre! ●

You are about to begin rehearsals for a production of *Seussical JR.* **Rehearsing** refers to the process of learning and practicing a play or musical in order to perform it for an audience. Because a **musical** uses songs and dances to tell a story, you may be called upon to act, sing and dance in your production – that's a lot to rehearse!

This Student Book, which is similar to the scripts professional actors use to rehearse, will be your most important resource as you prepare for your production. The main section of the book contains the dialogue, lyrics, music and stage directions for the musical.

- **Dialogue** refers to the words the characters speak, or **lines**.
- **Lyrics** are the words the characters sing in the show.
- **Music** indicates the notes and timing for the songs.
- **Stage directions** describe the setting and important physical actions performed by the characters.

The dialogue, lyrics and stage directions make up the **libretto**, or **script**, of the show. The script has **acts**, which are in turn divided into **scenes**, each scene usually taking place in a different location, or **setting**.



## ● How to Talk Like an Actor

Every profession has its own vocabulary. As you read and rehearse *Seussical JR.*, learn the words on the next few pages so you can talk like a theatre pro in no time! The term **theatre** (sometimes spelled **theater**) may refer to plays or musicals as an art form, a building where they are presented, or the community of people who create and perform them. In this Student Book, we'll refer to "theatre" as the activity and "theater" as the place.

### What You'll Find in a Theater

The **stage** is the area where actors perform for an audience. The **house** is where the audience sits to watch the performance. Anything on the stage and within view of the audience is said to be **onstage**; anything outside the view of the audience is said to be **offstage**. The entire area off and behind the stage is the **backstage** area. The various onstage, offstage and backstage areas vary from theater to theater. Most theaters have **wings**, areas to the side of the stage just out of the audience's view. Actors who are about to come onstage are said to be "waiting in the wings."

The entire physical environment onstage is known as a **set**, and may include backdrops, flats, furniture and props.

**Backdrops** and **flats** are large pieces of painted paper or cloth that hang or stand behind acting areas to represent different locations, or **settings**. **Props** are objects used by the actors during the show.



- In order to see the set, special **theatrical lights** are hung above, in front, or to the side of the stage. Most lights are focused on a certain area of the stage, but **spotlights**, or **follow spots**, are movable and can follow actors crossing the stage. In order to hear the actors, microphones, or **mics**, may be used to amplify their voices. These may include **foot mics**, flat microphones arranged along the front edge of the stage, and **body mics**, portable microphones strapped to the actors' bodies.

### ● Where You'll Go Onstage

"Stage" also describes how the director chooses to have actors move and interact onstage. Each section of the stage has a specific name. When you stand at the center of the stage (**centerstage**) and face the house, **upstage** is the area behind you, and **downstage** is the area in front of you. **Stage left** is the area to your left, and **stage right** is the area to your right. These terms can be combined. For example, the area to your right and behind you is **upstage right**, or **up right**. Stage locations remain the same no matter what direction you face or where you are located onstage or in the theater. The section of the stage closest to the audience is always "downstage."

Another useful set of terms describes what happens onstage during the show. An actor **enters**, or **makes an entrance**, when he steps onstage. An actor **exits**, or **makes an exit**, when she leaves the stage. An actor **crosses** when he moves from one place onstage to another. An actor **counters** when she moves to fill the space left by an actor who has crossed. A **cue** is any line or action that triggers another line or action.



## Who You'll Meet Doing Theatre

There are many people who work together to put on a musical. The **actors** performing characters in a show are collectively known as the **cast**. The people who work backstage during a show are known as the **crew**. Together, the cast and crew are known as the **company**. The company is headed by the **creative team**, the people "in charge":

- The **producer** oversees the budget, calendar and staffing.
- The **director** provides the artistic vision for the show and coordinates all of the creative elements.
- The **music director** teaches the music and maintains its quality.
- The **choreographer** creates and teaches the dances.
- The **designers** create the sets, costumes, lighting and sound.
- The **technical director** coordinates the construction and painting of the sets, the hanging of the lights and the set-up of the sound system.
- The **stage manager** keeps rehearsals and performances running smoothly and on schedule.

There are a few important members of the creative team you will never see at rehearsals: the writers of the musical. The **composer** wrote the music, the **lyricist** wrote the lyrics, and the **librettist**, or **book writer**, wrote the dialogue. If the musical is an adaptation of a film, the writing team may include a **music adapter** and a **book adapter**, who help tell the story for the stage. Although the writers made their contribution to the show long ago, you will be working with them by bringing their words and music to life onstage.





## 6 Make Your Script Your Own

Your script has dialogue, music, lyrics and basic stage directions, but it leaves countless details for you and your director to fill in with your imagination. This is part of the excitement of live theatre. Words, music and staging may be interpreted in many different ways. Every production is unique, and shows change with each performance.

Your director will interpret the musical for your production and help you understand your **character** (or role), your character's **motivation** (why your character does certain things), and how your character interacts with other characters. Your director will then give you notes on your **blocking** (where, when and how you move onstage), **stage business** (the action you perform onstage) and **character development** (how you interpret your lines and lyrics). Meanwhile, your music director and choreographer will teach you songs and **choreography** (the dances in a show) and give notes on how to improve your performance.

You will be responsible for remembering all of these notes and carrying them out in rehearsal and in front of an audience! The best way to do this is to write notes right into your script. In marking up your Student Book, you are "completing" the script of the show as it is interpreted by you and your director, music director and choreographer. The next two pages list and illustrate suggestions for marking your script.



Explanations of the illustrations can be found below and on the next page.

1 Student Book  
Name Sean Costello  
Character JoJo

2

3

4 XPSK

5

6

7

8

Now that is a very unusual hat.  
I wonder what's under a hat such as that.  
It could be a creature they call the Ga-Zat  
Who balances things on his head, 'cause it's flat.  
Or a stripe-loving Pipester from Upper Mount Bat.  
Or a sort of a kind of a hat-wearing...

(The BOY picks up the hat, and THE CAT IN THE HAT (THE CAT) suddenly appears.)

Cat!

THE CAT, BOY

Oh, The Thinks You Can Think!

DICTION!

Dictated

1 Keys 1 & 2 *mf*

2

CAT IN THE HAT:  
I can see that you've  
got quite a mind for  
your age!

Why, one Think and  
you dragged me right  
onto the stage!

Now, I'm here,  
there is no

1 Always write your name legibly, either on the cover of your script or on the inside cover of your book. Student Books have a way of getting lost or changing hands during rehearsals!

2 Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.



3 Underline important stage directions, lines, lyrics and individual words. For example, if your line reads "**It could be a creature they call the Ga-Zat**" and your director wants you to stress the words "**could**" and "**Ga-Zat**," underline those words in your script.

4 Save time and space by using the following standard abbreviations:

ON: onstage	OFF: offstage
US: upstage	DS: downstage
SL: stage left	SR: stage right
CS: centerstage	X: cross

You may use these abbreviations to modify other instructions (e.g., you could write "R hand up" to remind yourself to raise your right hand). You may also combine them in various ways (e.g., you could write "X DSR" to remind yourself to cross downstage right).

5 Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a table, you might draw a box to represent the table, then draw a circle around it with an arrow indicating the direction in which you're supposed to walk.

6 Mark your music with large commas to remind yourself where to take breaths while singing.

7 Draw stick figures to help you remember your choreography.

8 Although you should feel free to mark up your script, be careful it doesn't become so cluttered with notes that you have a hard time finding your lines on the page!



## ● What to Expect in Rehearsals

Knowing a little about the rehearsal process can help you plan ahead and make the most of your time. Although your exact rehearsal schedule will be determined by the creative team, this is a common rehearsal plan for a musical:

1. **Read-through:** at the first rehearsal, the cast sits together and reads the script aloud.
2. The cast learns the music, choreography and blocking for the show, usually in that order.
3. **Run-throughs:** the cast rehearses the show from beginning to end.
4. Once the set is complete, the cast begins rehearsing in the theater. (Earlier rehearsals are often held in smaller rehearsal rooms.)
5. **Technical rehearsals** (or **techs**): the company rehearses with the lights and sound equipment.
6. **Dress rehearsals:** the cast rehearses in costume.
7. **Final dress:** the company runs the show exactly as if there were an audience, but there's no one in the house except the creative team.

Rehearsals usually begin with a warm-up led by a member of the creative team, who takes you through exercises to prepare your muscles – including your voice – for the work ahead. Next you learn the scene, song or dance on that day's rehearsal schedule. The director, music director or choreographer gives you notes on your performance. Then you practice the scene, song or dance again, keeping those notes in mind.



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Seussical JR. Student Book

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Seussical JR. – Student Book

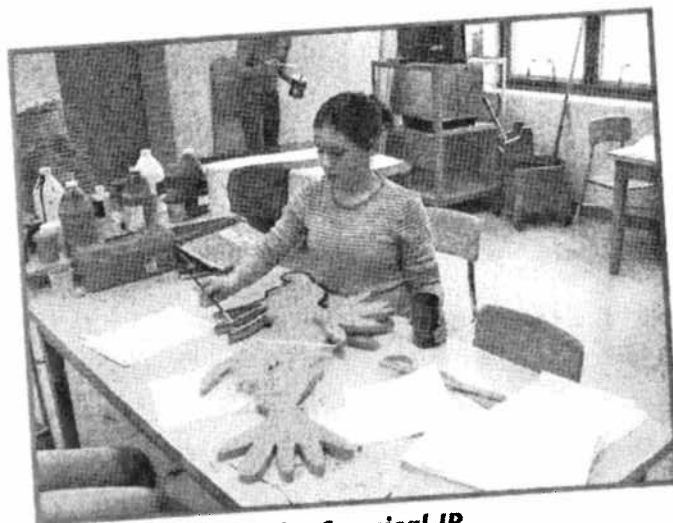






- The first few rehearsals will be **on-book** – you rehearse with the script in your hand. Later, as you memorize the lines, music, lyrics, choreography and blocking, you'll rehearse without your script, or **off-book**. The sooner you get off-book, the better; it's much easier to act when you don't have to carry a script. If you forget your dialogue, simply call, "Line!" The stage manager always has a script ready to remind – or **prompt** – you on lines or blocking.

When you rehearse, stay alert. The theater can be a dangerous place, especially when the lights, sets and props are in place. Make sure you eat a healthy meal before rehearsal and get enough sleep so you will have the energy to perform well.



Making a prop fish for **Seussical JR.**  
Gowanda Middle School, NY



11

## ● Be a Team Player!

As a cast member of a show, you have an enormous responsibility to the creative team, the crew and yourself. Every member of the company is vital to the success of the show. Actors rely on their fellow cast members to speak each line and perform each stage action as rehearsed. Everyone depends on the crew members to change the set, provide the props, help with costumes, etc.

Because each person's actions affect the entire company, it is essential that you are always punctual. The time you are expected at rehearsals, or at the theater before a performance, is known as your **call time**. Once you arrive, you must focus and follow instructions. Create a calendar with all your call times, what you need to prepare for each rehearsal, and any other important information.

This Student Book contains a lot of information, but once rehearsals start, you'll be amazed how quickly you learn. And remember to have fun. So get out there and "break a leg!"\*

\*This is theatre slang for "good luck." Theatre people have a long history of superstition. Many believe if you wish for something aloud, the opposite will occur. So to avoid saying anything to jinx a performance, performers wish each other harm rather than luck to bring about the opposite result!

# PLOT SUMMARY

A red-and-white-striped top hat is on an empty stage when A BOY enters and is drawn toward the magical hat. He begins imagining what type of wonderful person would wear such a hat, when THE CAT IN THE HAT suddenly materializes! THE CAT begins singing about the power of imagination (*Oh, The Thinks You Can Think!*). Throughout the song, famous Seussian characters are introduced: HORTON the Elephant, GERTRUDE McFUZZ – the bird with the one feather tail, the WHOS of Whoville – including the MAYOR and his WIFE, MAYZIE LA BIRD, SOUR KANGAROO and the CITIZENS OF THE JUNGLE OF NOOL. As the opening number comes to a close, THE BOY and the THE CAT use their imaginations to transport everyone to the Jungle of Nool for the first adventure (*Horton Hears a Who*).

THE CITIZENS OF WHOVILLE are crying for help as their little planet, the size of a speck of dust, floats aimlessly through the air. HORTON, whose large ears allow him to hear the WHOS, vows at once to help them and places Whoville safely onto a soft clover, just as the SOUR KANGAROO and her baby enter. SOUR KANGAROO thinks HORTON is crazy for talking to and protecting a speck of dust, and she lets him and the rest of the jungle know about it (*Biggest Blame Fool*). The WICKERSHAM BROTHERS – a group of mischievous monkeys – join in on the fun of teasing HORTON. The one person who stands up for him, his neighbor GERTRUDE McFUZZ, is not noticed by anyone, least of all HORTON.

As HORTON is left alone with his 'inhabited' clover, THE CAT, who always seems to be around, throws THE BOY into the story as JOJO, (*Meet Jojo the Who*) son to MR. and MRS. MAYOR of Whoville. HORTON discovers more about the WHOS and their tiny town of Whoville (*Here on Who*). MR. and MRS. MAYOR are both unhappy because JOJO's 'thinks' have gotten him into trouble at school (*How to Raise a Child*). They send him to bed, but THE CAT has another idea (*Oh, The Thinks You Can Think! - Reprise*). JOJO's mind begins imagining again (*It's Possible*), but the fun is interrupted when the house starts flooding with bathwater. HORTON sits alone guarding the clover (*Alone in the Universe*) and eventually he and JOJO hear each other, realize their imaginations are much alike, and become friends.

In another part of the jungle, GERTRUDE has just written her four hundred and thirty-seventh love song about HORTON (*The One Feather Tail of Miss Gertrude McFuzz*). She believes HORTON doesn't notice her because of her pathetically small and uninteresting tail. MAYZIE appears and offers advice (*Amazing Mayzie*), which leads GERTRUDE to DOCTOR DAKE and his pills for amazing feathers. After taking several pills, GERTRUDE is very happy as her tail begins to grow (*Amazing Gertrude*).

The WICKERSHAM BROTHERS are up to no good (**Monkey Around**) and decide to grab the clover with Whoville on it. A chase begins (**Chasing the Whos**) and the WICKERSHAMS eventually hand off the clover to VLAD VLADIKOFF, the eagle, who drops it onto an enormous field of clover. HORTON begins looking for the WHOS when GERTRUDE arrives with her new tail, determined to tell HORTON how she truly feels (**Notice Me, Horton**), but he still doesn't notice her. GERTRUDE leaves and we see MAYZIE looking bored, sitting up on a nest (**How Lucky You Are**). She convinces HORTON to sit on the nest for her while she takes a brief vacation (**Mayzie's Exit / Horton Sits on the Egg / Dilemma / Hunters**).

Seasons pass and HORTON is still stuck sitting on the egg, the WHOS are still lost in the clover and GERTRUDE still cannot get HORTON to notice her. HUNTERS suddenly arrive to capture HORTON and the egg (**Egg, Nest and Tree**) and take him to New York where he is auctioned off to the circus.

The circus, now with HORTON, arrives in Palm Beach, where we find MAYZIE under a palm tree complaining about the monotony of vacationing (**Sold / Mayzie in Palm Beach**). She heads to the circus (**Mayzie at the Circus**), where she sees HORTON and decides he would be a better parent for her egg than she could ever be (**Amazing Horton**), so she gives him the egg for good. HORTON accepts the responsibility of caring for the egg (**Alone in the Universe - Reprise**), while still worrying about JOJO and the WHOS, who are heard while HORTON sings a lullaby for the egg (**Solla Sollew**).

HORTON is surprised to learn from GERTRUDE that she went through all kinds of adventures because she cares for him (**All for You**). She also has found the WHOS' clover! HORTON finally notices GERTRUDE. Just as he begins to talk to the WHOS again, HORTON is put on trial for talking to a speck of dust and sitting on an egg (**The Whos Return / The People Versus Horton The Elephant**). When JUDGE YERTLE, the Turtle, sentences HORTON to the Nool Asylum and the speck of dust to be boiled in oil, HORTON tells the WHOS they must yell to be heard to prove their existence. Suddenly, JOJO comes up with a think: a new word to shout that will be heard by everyone – YOPP! (**Yopp!**) At last, everyone in Nool hears the WHOS and realizes HORTON was right and the WHOS realize what a great thinker JOJO is. Just then, the giant egg begins to crack and out comes an Elephant Bird. HORTON and GERTURDE agree to care for the creature together (**Alone in the Universe - Reprise**). And they all live happily ever after. (**Oh, The Thinks You Can Think! - Finale**).



# CHARACTERS

(in alphabetical order)

BIRD GIRLS  
CIRCUS ANIMALS  
CITIZENS OF WHOVILLE  
FISH  
GERTRUDE McFUZZ  
HORTON  
JOJO/BOY  
JUNGLE CITIZENS  
MAYZIE

MR. MAYOR  
MRS. MAYOR  
SOUR / YOUNG KANGAROO  
THE CAT IN THE HAT  
THE GRINCH  
VLAD VLADIKOFF  
WICKERSHAMS  
YERTLE THE TURTLE

## ACT I

*(A red-and-white-striped hat sits on a very empty stage. A BOY (JOJO) enters and notices it.)*

## BOY

Now that is a very unusual hat.  
I wonder what's under a hat such as that.  
It could be a creature they call the Ga-Zat  
Who balances things on his head, 'cause it's flat.  
Or a stripe-loving Pipester from Upper Mount Bat.  
Or a sort of a kind of a hat-wearing...

*(The BOY picks up the hat, and THE CAT IN THE HAT (THE CAT) suddenly appears.)*

## THE CAT, BOY

Cat!

## Oh, The Thinks You Can Think!

*Dictated*

**CAT IN THE HAT:**  
I can see that you've  
got quite a mind for  
your age!

Why, one Think and  
you dragged me right  
onto the stage!

Now, I'm here,  
there is no  
telling what may  
ensue...

...with a Cat such as me  
and a Thinker like you!

Keys 1 & 2 *mf*

+Strgs.

*(The CAT begins to "create" the Seussian world of imagination for THE BOY, who will enter this world and become JOJO.)*

## Bright "4", With Mischief

**CAT IN THE HAT:**

Oh, the thinks you can think! Oh, the thinks you can think

7 8 9

if you're wil-ling to try... ——— Think in - vi - si - ble ink!

10 11 12

Or a Gink with a stink! Or a stair to the sky... ———

13 14

— If you o - pen your mind, oh, the thinks you will find

15 16

li - ning up to get loose... ———

(FULL COMPANY now enters)  
ALL (except BOY):

17 18 19

Oh, the thinks you can think when you think a-bout Seuss!

20 21 22 23

Seuss! Seuss!

24 25 26

Seuss! Seuss! Seuss! Seuss! Seuss! ———

27 28

Oh, the thinks you can think! A - ny think - er who thinks

29 30

**ALL (except BOY):**

can come up with a few! **CAT:**  
Oh, the thinks you can think!

31 32

Think a trip on a ship to the Vip - per of Vipp

33 34 35

**WOMEN:** or to Sol-la Sol - lew! **CAT:** Think of beau-ti - ful schlopp

**MEN:** or to Sol-la Sol - lew!

36 37 38

**BOY:** with a cher-ry on top... **ALL (except BOY):** You don't need an ex - cuse! *div.*

**37 + WOMEN:** You don't need an ex - cuse! **MEN:** You don't need an ex - cuse!

39 **CAT + BOY:** 40 **+ ALL:**

Oh, the thinks you can think when you think a - bout

41 **WOMEN:** 42

Seuss! Seuss! Seuss! Seuss!

**MEN:**

Seuss! Seuss! Seuss! Seuss!

43 44 45 46

Seuss!!!

Seuss!!!

47 **HORTON:** 48

Think of an e - le - phant up in a tree! —

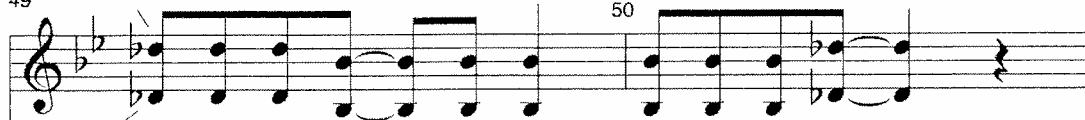
**CAT:**

Think!



**MR. MAYOR, MRS. MAYOR:**

49 MAYOR:



MRS.: Think of a per - son too ti - ny to see! \_\_\_\_



Think!

51

**GERTRUDE:**

52



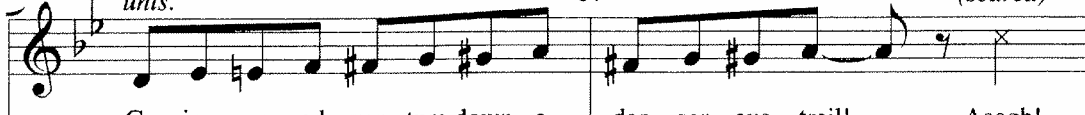
Think of a bird \_\_\_\_ with a one - fea - ther tail! \_\_\_\_



Think!

**ALL:**53 **WOMEN:**  
*unis.*

54

*(scared)*

Go - ing on ad - ven - ture down a dan - ger - ous trail! \_\_\_\_ Aaagh!

**MEN:**  
*unis.**(scared)*

Go - ing on ad - ven - ture down a dan - ger - ous trail! \_\_\_\_ Aaagh!

55

**MAYZIE:**

56

Think of a bird who flies off on a spree! \_\_\_\_

**(CAT:)**

Think!

57

**SOUR KANGAROO: (riffing & growling)**

58

Think of a kan - ga - roo, sour as can be! \_\_\_\_

Think!

59

**WICKERSHAMS:**

60

Think of some mon - keys with trou - ble in store! \_\_\_\_

Think!

61

**CAT:**

62

**+ PRINCIPALS:**

Think of some-thing hor - ri - ble and hai - ry! Something sin - is - ter and

63

**+ ALL:**

64

sca - ry that you ne - ver dared to think of be - fore! \_\_\_\_

*L'Istesso, Menacing*

65  
66 67  
Think of no-bo-dy here and the fee-ling of fear

68  
69 70  
(menacing, with much air)  
and the dark-ness of night. Ooh...

71  
72 div.  
All a-lone in your room as you're fa-cing your doom,

73 CAT: 74 WOMEN: (with relief)  
think a glim-mer of light! Ah!  
MEN: (with relief)  
Ah!

75 CAT: 76  
But I hope you're pre-pared to be scared-er than scared!  
77  
78

+ ALL: 78  
'Cause this ain't Mo-ther Goose!

79 **CAT:** 80 **+ ALL:**

Dan-ger's right on the brink when you think a - bout

81 **GROUP 1:** 82

Seuss! Seuss! Seuss! Seuss! Seuss! Seuss!

83 84 **CAT:**

Seuss! Seuss! Seuss! An un

Seuss! Seuss! Seuss!

85 86

u - su - al sto - ry will soon be un - furled of an

87 88

e - le-phant try - ing to save a small world and a

89 **CAT + ALL:** 90

boy from that world who has Thinks just like you! Just

91

think!

92 **BOY:**

...and the smal - lest of small...

**WHOS:**

From the Pla - net of Who...

93

**CITIZENS OF THE JUNGLE:**

94

95 **GROUP 1 (+ CAT):**

...to the Jun - gle of Nool...

**HORTON:**

You

...and the lar - gest of all...

96

*poco a poco cresc.*

97

think and think and think and think and think and think and think and

**GROUP 2:**

You think and think and think and think and think

98

99

think and think and think and think and think and think! Just think!

**(+ BOY:)**

and think and think and think! Just think!

100

**ALL:**

101

*f* Oh, the thinks you can think! Think and won - der and dream



102

103

CAT:

Oh, the thinks you can think!

far and wide as you dare!\_\_\_\_\_

104

ALL:

105

When your thinks have run dry, in the blink of an eye

106

WOMEN:

107

there's an - oth - er think there!

there's an - oth - er think there!\_\_\_\_\_

108

*unis.*

109

If you o - pen your mind, oh, the thinks you will find

— If you o - pen your mind, oh, the thinks you will find

110

*div.*

111

lin - ing up to get loose!

lin - ing up to get loose!\_\_\_\_\_

112 113

Oh, the thinks you can think!

Oh, the thinks you can think!

Oh, the thinks you can think

114 115

Oh, the thinks you can think!

Oh, the thinks you can think!

Oh, the thinks you can

116 117

Oh, the thinks you can think

When you think a - bout

think! Oh, the thinks you can think

When you think a - bout

118 119

Seuss!

When you think a - bout

Seuss!

When you think a - bout

120 121

Seuss! \_\_\_\_\_ When you think a - bout

Seuss! \_\_\_\_\_ When you think a - bout

122 123

Seuss! Seuss! \_\_\_\_\_ Seuss! \_\_\_\_\_ Seuss! \_\_\_\_\_

Seuss! \_\_\_\_\_ Seuss! \_\_\_\_\_ Seuss! Seuss! Seuss! \_\_\_\_\_

124 125

Seuss! \_\_\_\_\_ Seuss! \_\_\_\_\_ Seuss! \_\_\_\_\_

Seuss! \_\_\_\_\_ Seuss! Seuss! Seuss! \_\_\_\_\_

126 127

Seuss! \_\_\_\_\_ Seuss! \_\_\_\_\_ Seuss! \_\_\_\_\_

Seuss! \_\_\_\_\_ Seuss! Seuss! Seuss! \_\_\_\_\_

128 129

**THE BOY:**

Seuss! \_\_\_\_\_

## THE CAT

*(to JOJO)*

Our story begins with a very strange sound:  
The drums of a jungle beginning to pound!

*(They begin to drum.)*

Now imagine the sky.

## JOJO

I'll imagine bright blue!

## THE CAT

It's the Jungle of Nool.

## JOJO

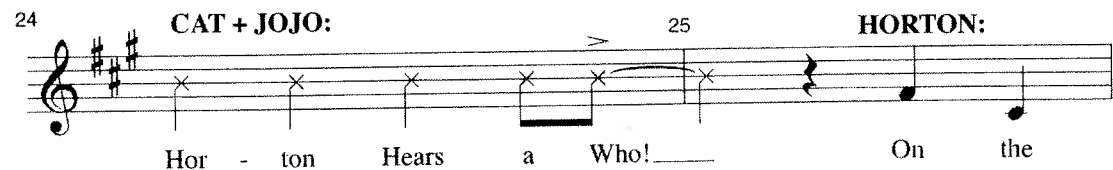
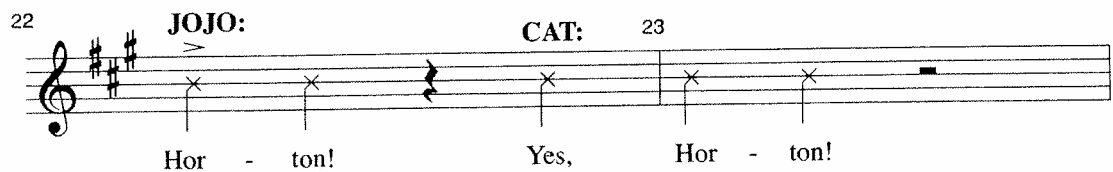
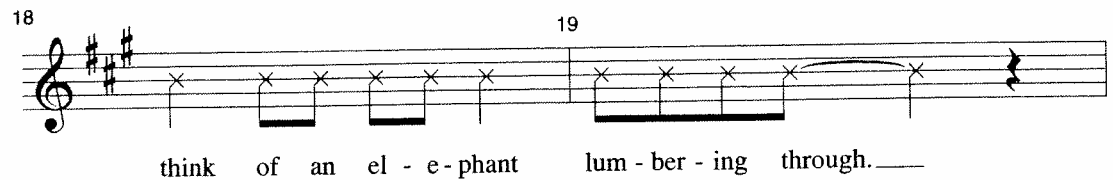
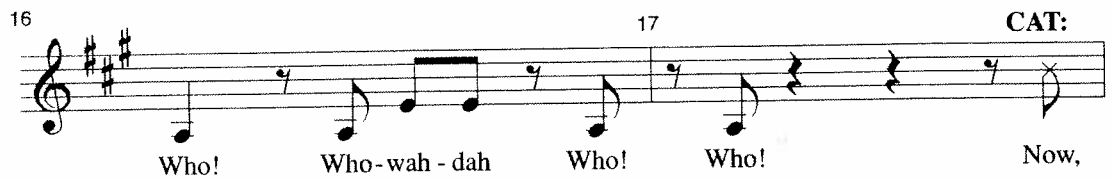
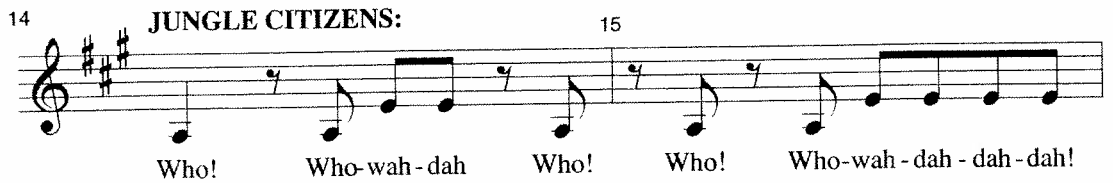
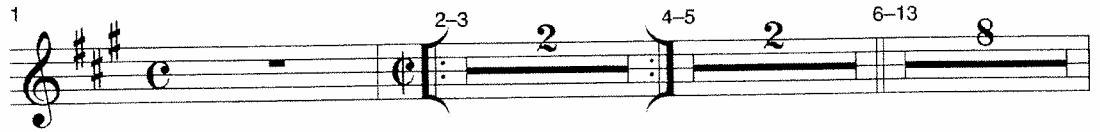
Near the River Walloo!

*(JOJO and THE CAT create a blue sky and a jungle setting. Jungle drums begin. THE CAT and JOJO watch as the "Jungle of Nool" is revealed. The JUNGLE CITIZENS enter, along with the BIRD GIRLS, a flamboyant "girl group" of the jungle.)*



Jojo and The Cat in **Seussical JR.**  
Gowanda Middle School, NY

# HORTON Hears a Who





26 27 28

fif - teenth of May, in the Jun - gle of Nool,

29 30 31

in the heat of the day, in the cool

32 33 34

of the pool, he was splash-ing... en -

**JUNGLE CITIZENS:**

Splash!

35 36 37

joy - ing the jun - gle's great joys... when

38 39 40 41

**JOJO: (spoken)**

Hor - ton the E - le - phant Hor - ton the E - le - phant

42 43 44

**HORTON:**

Hor - ton the E - le - phant heard a small

**CITIZENS OF THE JUNGLE:**  
**(WOMEN + BIRD GIRLS):**

Hor - ton the E - le - phant

**(MEN:)**

Hor - ton the E - le - phant

**HORTON:** (offstage voice)

45 noise. 46 Help! 47 Help!

**BIRD GIRL #1:**

48 So 49 Hor - ton stopped splash - ing. 50 He

**HORTON:**

51 looked toward the sound. 52 "That's

**BIRD GIRLS:**

53 fun - ny," 54 thought Hor - ton. **HORTON:** "There's

**BIRD GIRL #2:**

55 no one a - round." 56 Then he heard it a - gain! 57

**BIRD GIRL #3:**

58 Just a ve - ry faint 59 yelp as if **HORTON:**

60 some ti - ny 61 per - son were 62 cal - ling for 63

**MR. MAYOR:**

64 help. 65 "Help..." 66 "Help..."

67 **HORTON:** 68 69

"I'll help you," "But who

**BIRD GIRLS:**

...said Hor - ton.

70 71

are you? And where?" \_\_\_\_\_

He

72 73 *div.* 74

looked and he looked. He could see \_\_\_\_\_ no - thing there. \_\_\_\_\_

75 **HORTON:** 76 77 **BIRD GIRLS:**  
Wshhhhh...

\_\_\_\_\_ But a small speck of dust blow-ing past

78 **(HORTON:)** 79 80 81

*mp* through the air. \_\_\_\_\_

82 83

I say! How con - fu - sing! I've

84 85

ne - ver heard tell of a small speck of dust that is

86 87

a - ble to yell. So you know what I think?... I

88 89

think there must be some - one on top of that

90 91

*Piu Mosso*

small speck of dust! Some poor lit - tle per - son who's

92 93

sha - king with fear that he'll blow in the pool! He has

94 95

*poco rit.* *Freely*

no way to steer! He's a -

96 97

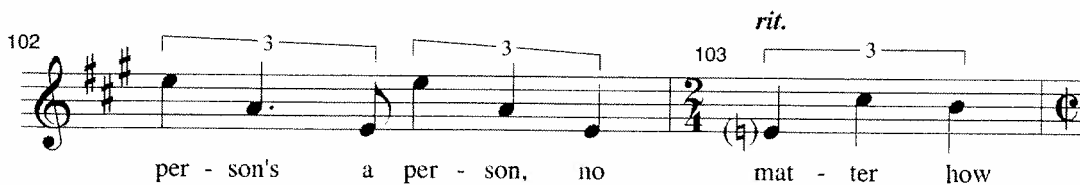
lone in the u - ni - verse... I'll

98 99

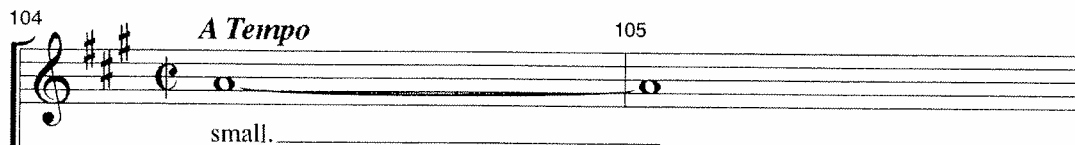
*Piu Mosso*

just have to save him be - cause, af - ter all, a

*Freely*



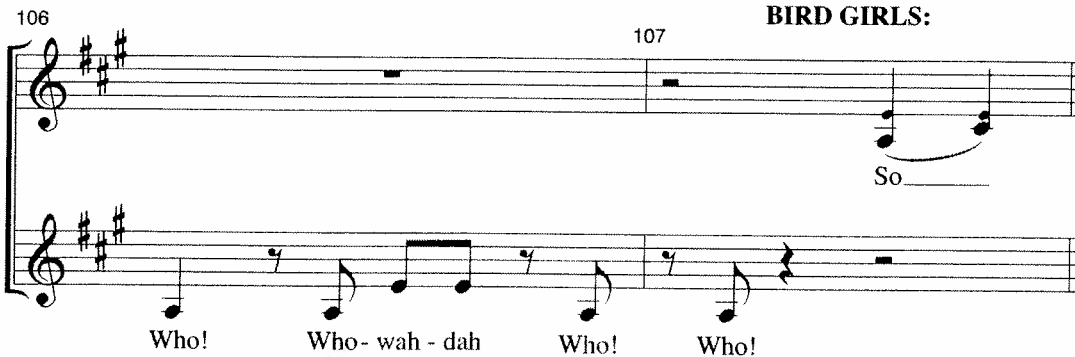
*A Tempo*



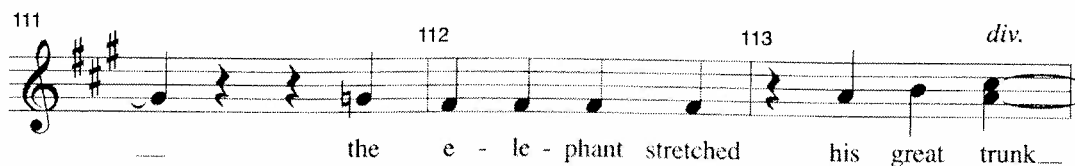
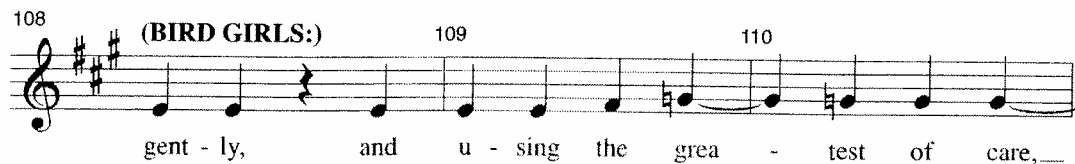
**JUNGLE CITIZENS:**



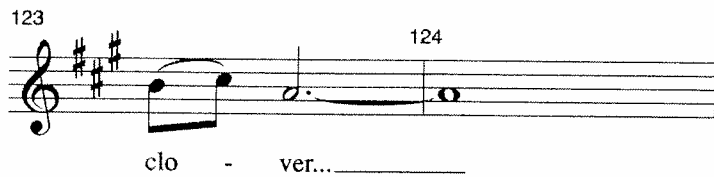
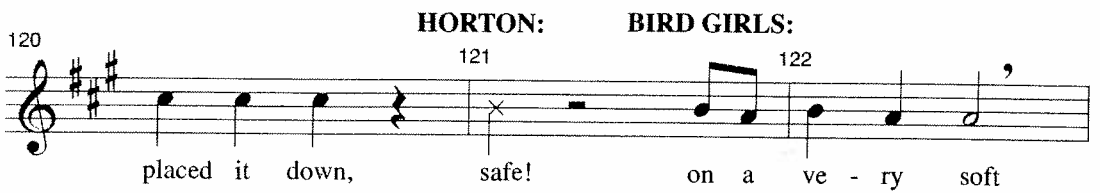
**BIRD GIRLS:**



**(BIRD GIRLS:)**







The Company of **Seussical JR.**  
Gowanda Middle School, NY

# Biggest Blame Fool

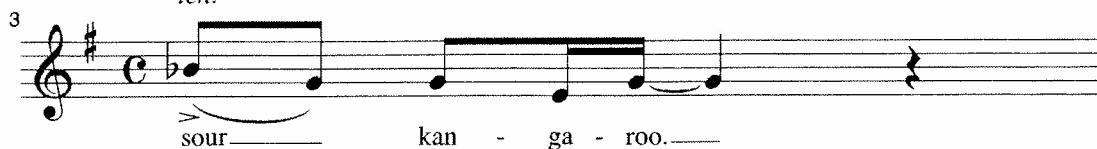
## SOUR KANGAROO:



Humpf! humped a voice.

'Twas a

*ten.*



sour kan - ga - roo.

*Recit.*

*ten.*

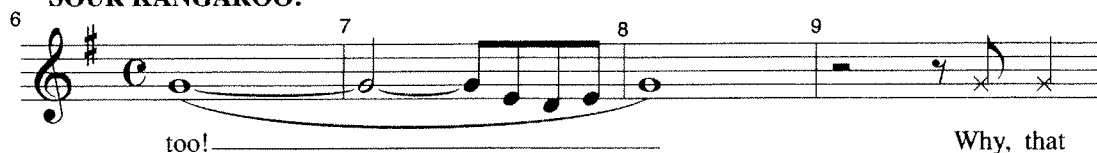
, YOUNG KANGAROO:



And the young kan-ga-roo in her pouch said: "Humpf!"

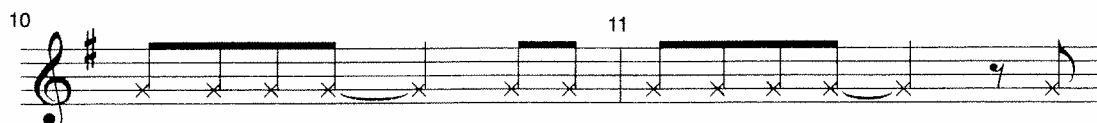
*A Tempo - Driving*

SOUR KANGAROO:



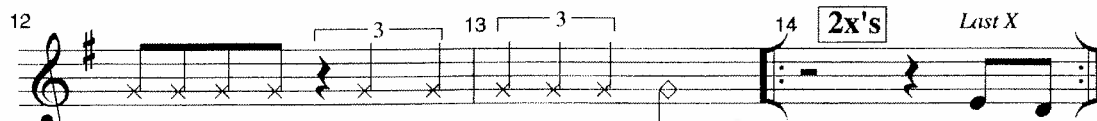
too!

Why, that



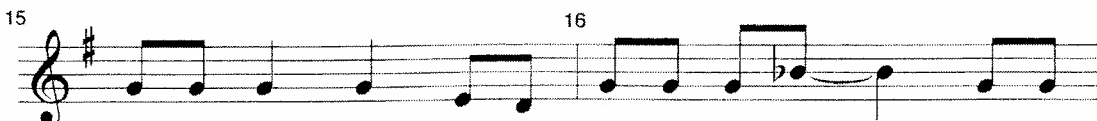
speck is as small as the head of a pin. A

*(SHE laughs derisively.)*

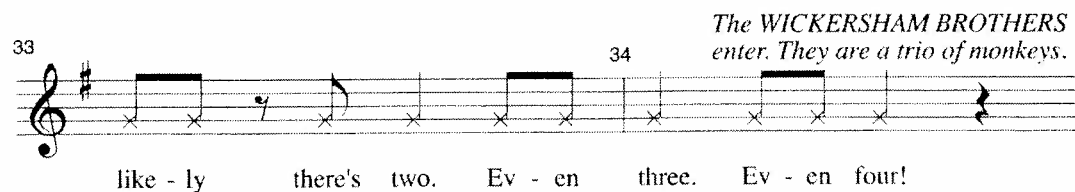
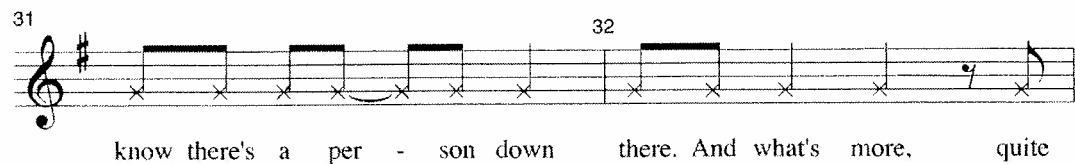
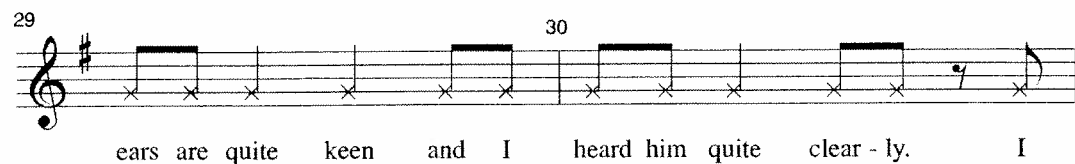
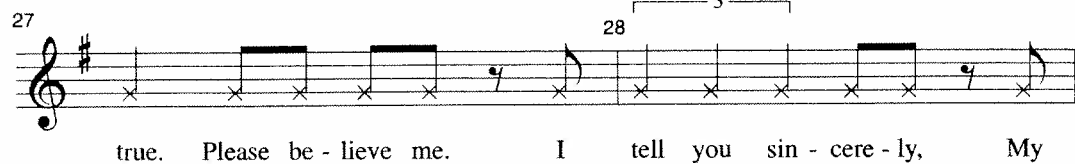
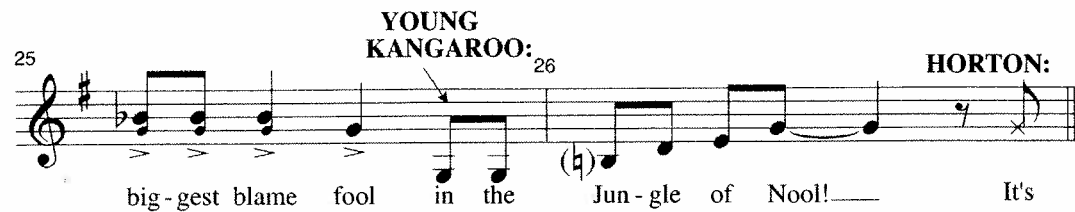
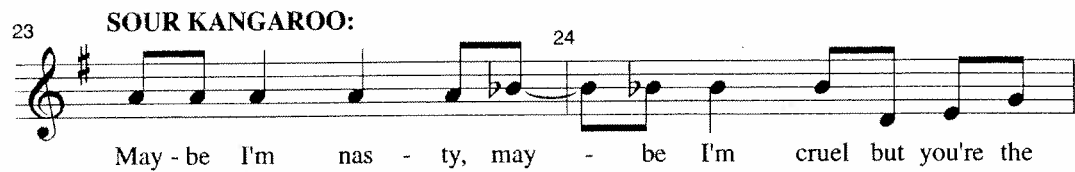
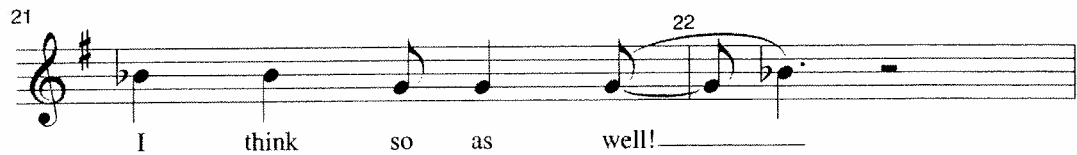
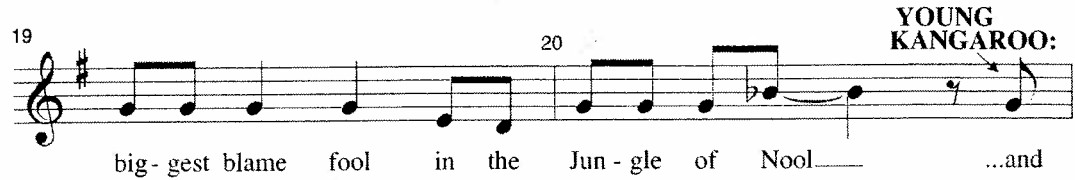


person on that? Why, there nev-er has been!

You're the



big - gest blame fool in the Jun - gle of Nool and I



WICKERSHAM BROTHERS:

WICK #2, #3:

35 WICK #1:

"HA!" Laughed a voice. "HA!" Laughed some o - thers.

37 ALL 3:

"HA! HA! HA!" Laughed the Wick - er - sham Bro - thers.

WICKERSHAM BROTHERS:

Oh, he's the

43 *Half-time feel*

big - gest blame fool in the Jun - gle of Nool and

SOUR KANGAROO:

No, no, no, no!

(WICKS:) mon-keys like us should know. We've been

WICK. 1:

out on a limb look - in' down on him and he's

49

50

Uh - huh!

WICK. 2: fat! He's dumb! He's slow!

WICK. 3:

**SOUR KANGAROO & WICKS:**

51

52

E - le-phants ain't too swift as a rule but he's the

53

54

big-gest blame fool in the Jun-gle of Nool. — 'Cause he's

55

56

talk-in' to a speck, talk-in' to a speck, to a speck of

57

58

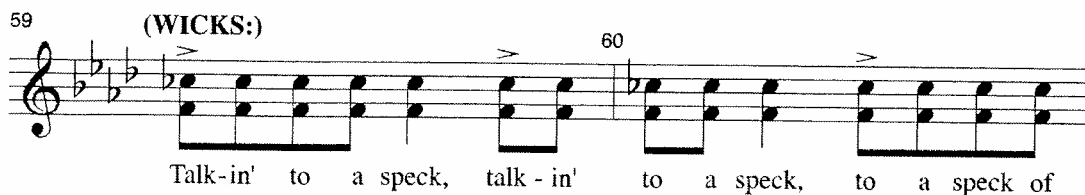
dust!

WICK #3.:

Blame fool in the Jun - gle of Nool! —

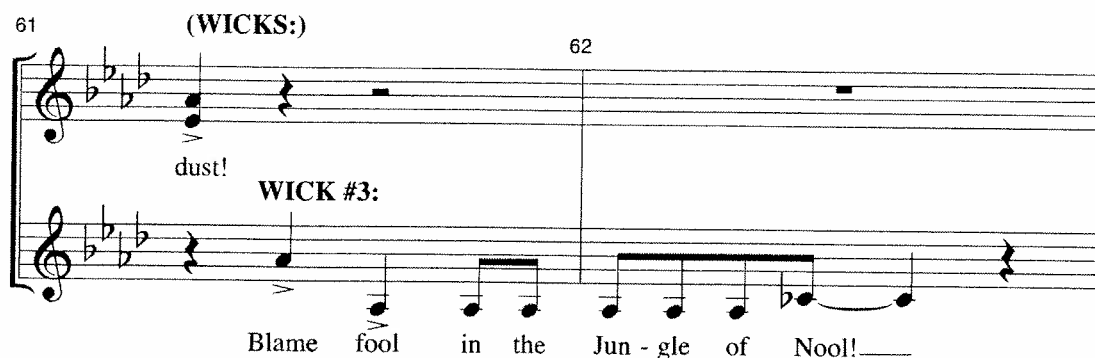


59 (WICKS:) 60



Talk-in' to a speck, talk - in' to a speck, to a speck of

61 (WICKS:) 62



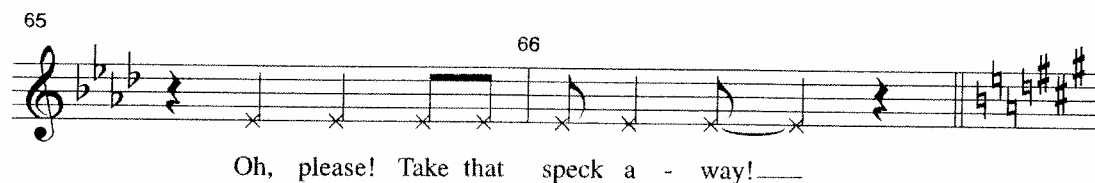
dust! WICK #3: Blame fool in the Jun - gle of Nool!—

63 SOUR KANGAROO: 64



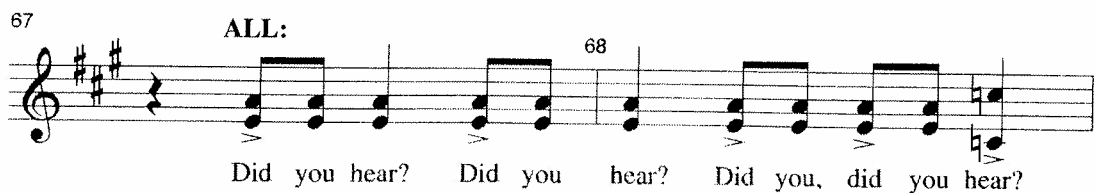
R - E - S - P - E - C - K!—

65 66



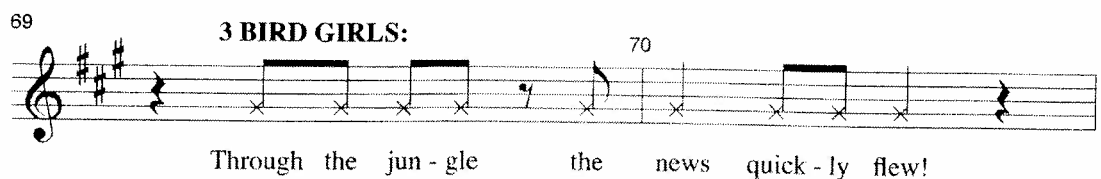
Oh, please! Take that speck a - way!—

67 ALL: 68



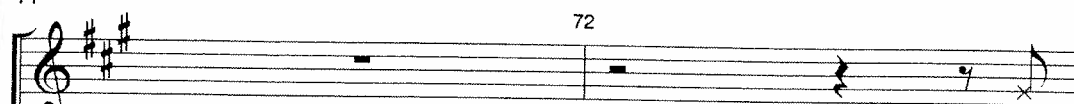
Did you hear? Did you hear? Did you, did you hear?

69 3 BIRD GIRLS: 70



Through the jun - gle the news quick - ly flew!

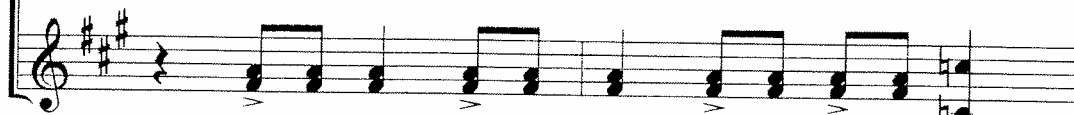
71



72

**ALL:**

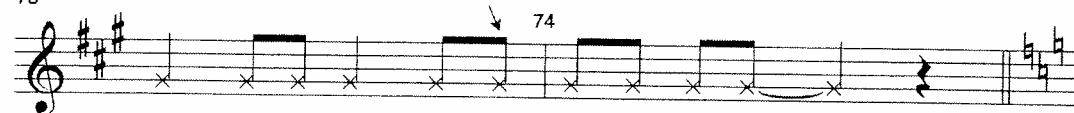
He



Did you hear? Did you hear? Did you, did you hear?

**JOJO:**

73



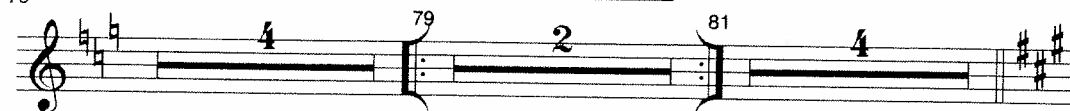
talks to a dust speck! It's on Chan-nel Two!—

*JOJO instantly envisions the whole scene on TV.*

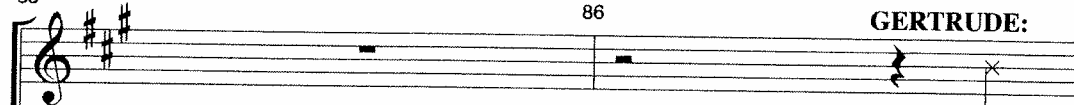
**CAT (as Talk Show Host):** Our topic today is "Psychic Elephants Who Hear Voices." Whaddaya think, folks. Is the elephant off his trunk? We'll be right back with "speck," "clover," "dust," "neighbor," "Who"... (HE holds the microphone to the clover for a beat) ...nothing! Stay tuned! We'll be right back!

SAFETY – for ad libs.

75



85



(The CAT interviews GERTRUDE McFUZZ)

**GERTRUDE:**

I'm

**ALL:**

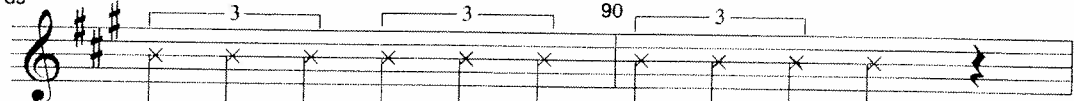
Big- gest blame fool in the Jun- gle of Nool!—

87



Ger- trude Mc- Fuzz and I live right next door. He's

89



ne- ver done a- ny- thing cra- zy be- fore.

91 92 (GERTRUDE:)

He's

ALL:

Big - gest blame fool in the Jun - gle of Nool!—

93 94

al - ways been friend - ly and loy - al and kind. I

95 96

just don't be - lieve Hor - ton's out of his mind!

97 98 MAYZIE:

(MAYZIE LA BIRD is now interviewed.) I'm

ALL:

Did you hear? Did you hear? Did you, did you hear?

99 100

May - zie La Bird and I live in that tree.

101 102

E -

Did you hear? Did you hear? Did you, did you hear?

103 + BIRD  
(sung) GIRLS:

nough a - bout Hor - ton. Let's talk a - bout me! Let's

105 106

talk a - bout talk a - bout talk a - bout talk a - bout

107 108

me! \_\_\_\_\_

**ALL:**

109 110

Talk-in' to a speck, talk - in' to a speck, to a speck of

111 112

**SOUR KANGAROO:**

Just a fool, just a fool, just a fool \_\_\_\_\_

dust! \_\_\_\_\_

**WICK #3.:**

Blame fool in the Jun - gle of Nool. \_\_\_\_\_

113 114

**(S.K.):**

\_\_\_\_\_

**(W:)**

Talk-in' to a speck, talk - in' to a speck, to a speck of

115 (growl) 116 **HORTON:**

Fool! *mp* I

dust! **WICK #3.:**  $\Lambda$

Blame fool in the Jun - gle of Nool.

117 118 119

just have — to save them — be - cause af - ter

120 121 122

all a per - son's — a per - son — no

**HORTON, GERTRUDE:** 123 124 125

mat - ter — how small. A per - son's — a

126 127

per - son — no mat - ter — how...

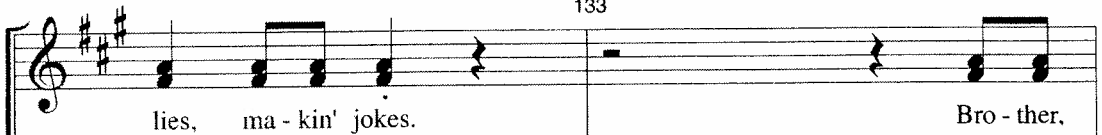


128 **WOMEN:**

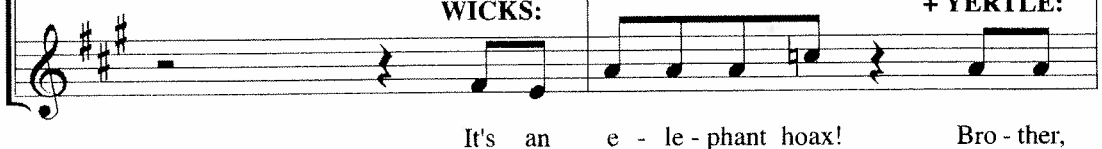
130



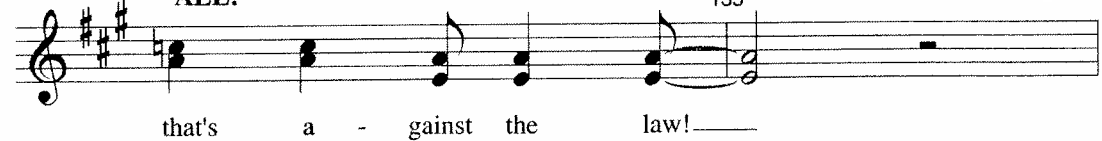
132

**WICKS:**

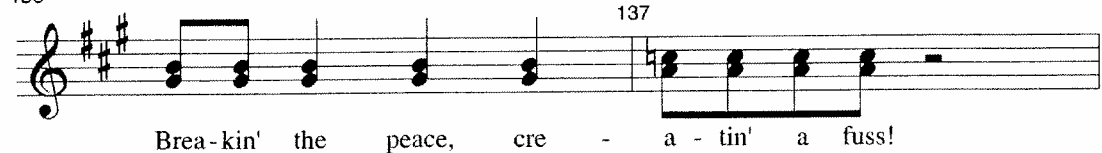
Bro - ther,  
+ YERTLE:



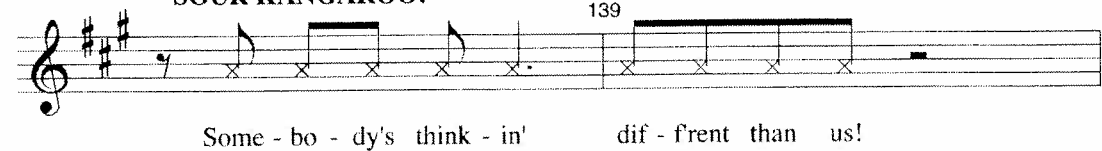
134

**ALL:**

136



138

**SOUR KANGAROO:**

140 **ALL:** *unis.*

Big-gest blame fool In the Jun - gle of

142 143

Nool, Nool, — Nool! In the Jun - gle of

Nool, Nool, — Nool! In the Jun - gle of

144 145

Nool, Nool, — Nool! In the Jun - gle of

Nool, Nool, — Nool! In the Jun - gle of

146 147 148 149

Nool, Nool, — Nool! Nool! Nool! Nool!

(The JUNGLE CITIZENS exit, singing the following. The WICKERSHAMS pause only to deliver their warning. GERTRUDE McFUZZ stays behind for a moment to admire HORTON.)

## Biggest Blame Playoff / Gertrude McFUZZ

1-2 **SOUR KANGAROO +**  
3 **JUNGLE CITIZENS:**

*mf* Who! Who - wah - dah! Who -

4 **(S.K. + CITIZENS:)** 5

- who - who - wah - dah - dah - dah! Who! Who - wah - dah! Who -

**WICKERSHAM BROTHERS:**

Bet - ter look out! Bet - ter

6 7

- who - who - wah - dah - dah - dah! Who! Who - wah - dah! Who -

look out, Hor - ton! Bet - ter look out! Or some-one's

8 9

- who - who-wah-dah-dah-dah! Who! Who-wah-dah! Who -

gon - na get your clo - ver! Bet - ter look out! Bet - ter

10 11

- who - who - wah-dah-dah-dah! Who! Who-wah-dah! Who -

look out, Hor - ton! Bet - ter look out! Bet - ter

GERTRUDE:

12 *mf* 13 14

- who! On the fif - teenth of May, — Miss

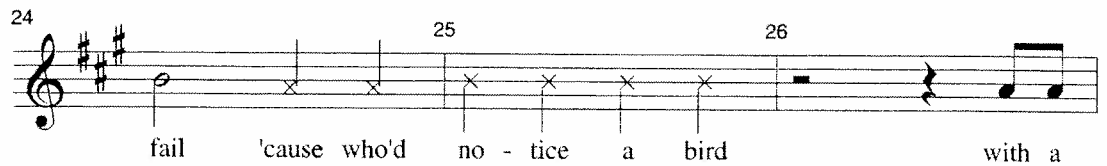
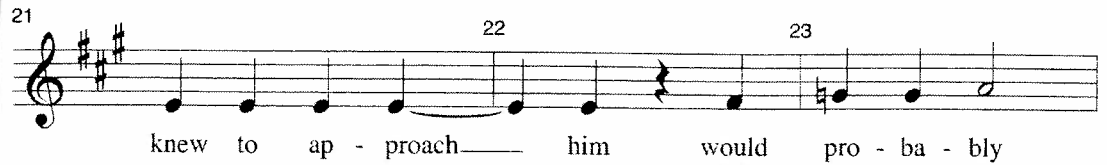
look out!

15 16 17

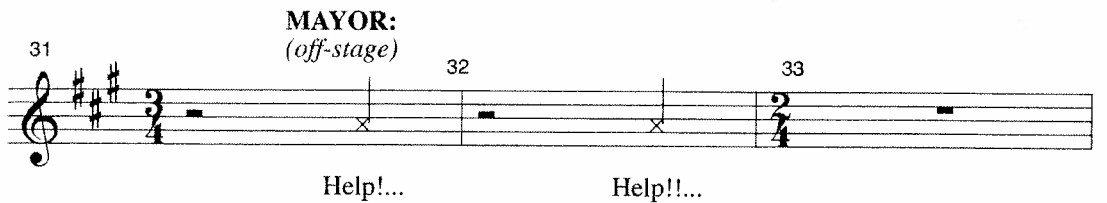
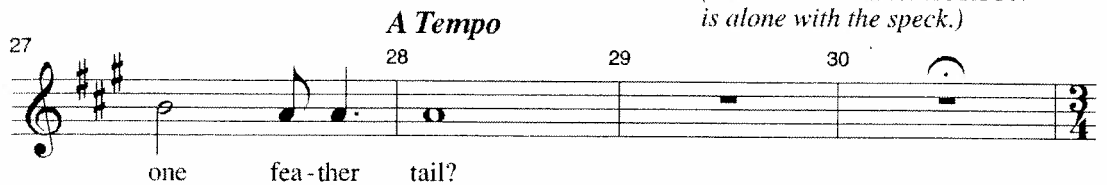
Ger - trude Mc - Fuzz dis - co - vered how tru -

18 19 20

- ly u - nique Hor - ton was. — But she



(GERTRUDE exits. HORTON  
is alone with the speck.)

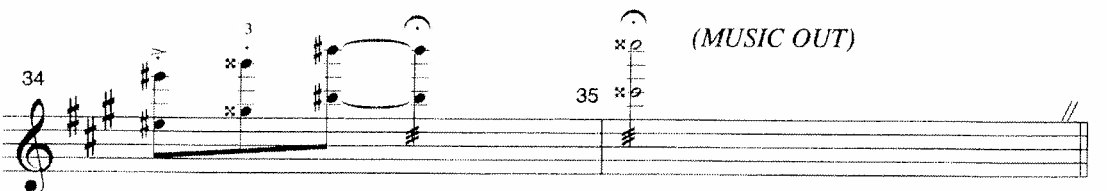


**CAT:**  
Then he heard it again,  
Calling over and over —  
(MUSIC OUT)

**MAYOR:** (offstage)  
Help!

**CAT:**  
So he tried to think  
Who might be down on that  
clover.

**CAT:**  
An invisible world! Amazing but true!  
And guess who now enters the story?



**JOJO:**  
Who?

**CAT:**  
You!

# Here on Who

**HORTON:**

Hello?  
Is anyone there?  
Who are you?

**MR. MAYOR:**

1 3 4 5

Well, We're Whos here. We

6 7

are Whos here, smal-ler than the eye can see.

8 9 10

It's true, sir. We're who's who, sir.

**MRS. MAYOR  
+ JOJO:**

**MR. MAYOR,  
MRS. MAYOR,  
JOJO:**

11 12

I'm a Who. And so are we. We're

13 14

ti - ny lit - tle peo - ple blow - ing by in the air,

15 16 17

won - der - ing how and why we're on Who, the

18 19 20

ti - - - ni - est pla - net in the sky!



21 **WHOS:**  22

A - la - de - la - de - la - de - la! \_\_\_\_\_ Who! Who!

23 24 **MR. MAYOR:**  
A - la - de - la - de - la - de - la! \_\_\_\_\_ Who! Who!

25 **WHOS:** 26  
A - la - de - la - de - la - de - la! \_\_\_\_\_ Who! Who!

27  28  
A - la - de - la - de - la... We're


29 30

Whos\_\_\_\_\_ here,\_\_\_\_\_ win\_\_\_\_\_ or\_\_\_\_\_ lose here,

31  32  
strug - g - ling to stay a - live. Each

33 *slide* 34 *slide* *slide*

gust pro - pels — our — dust. Oh,

35  36  
how the heck do Whos sur - vive? At



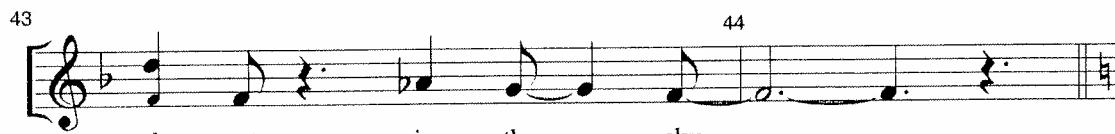
a - ny gi - ven mo - ment we could crash or be drowned,



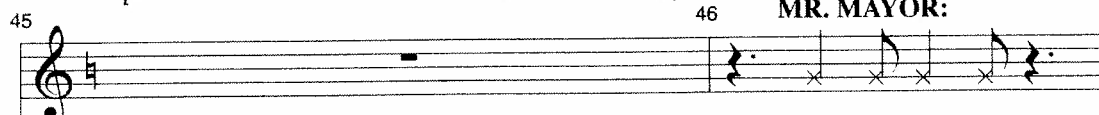
hit - ting the ground, \_\_\_\_\_ oh my! \_\_\_\_\_



Here on \_\_\_\_\_ Who. the ti - ni - est

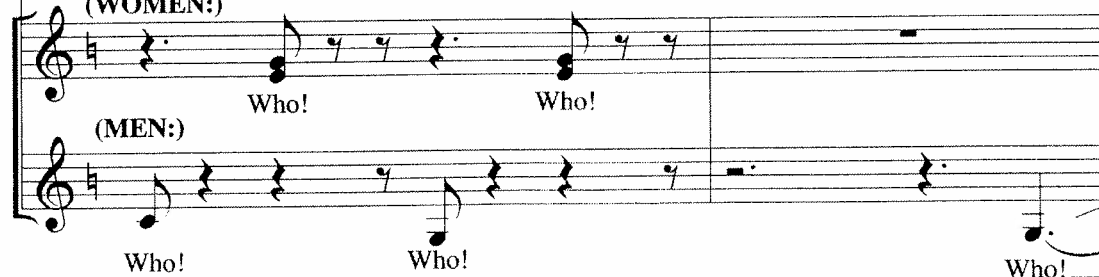


pla - net in the \_\_\_\_\_ sky.



"Caliope" (with air)  
(WOMEN:)

MR. MAYOR:  
I'm the ma - yor.



Who!

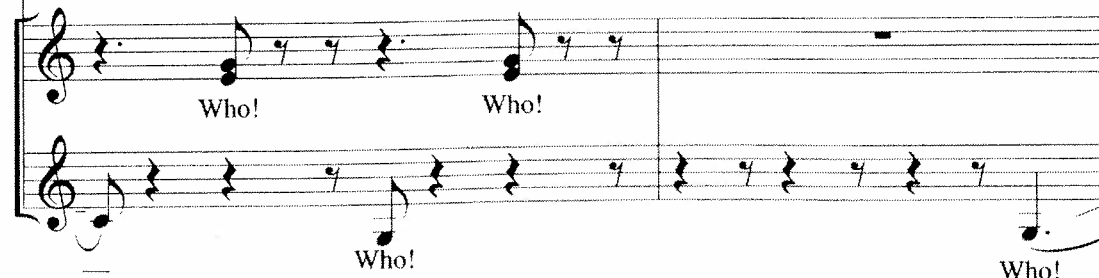
Who!

Who! \_\_\_\_\_



MRS. MAYOR:

I'm his wife.



Who!

Who!

Who!

Who! \_\_\_\_\_

49 50 **MR. MAYOR +  
MRS. MAYOR:** **+JOJO:**

Just i - ma - gine the

Who! Who!

Who!

(MAYOR, MRS. MAYOR + JOJO:)

51 52 53

Whos' un - u - su - al life!

**FIRST WHO FAMILY:**

Pic - ture the ti - ni - est hous -

54 55 **WHOS:** *slide* 56

Who!

- es and gro - cer - y stores. \_\_\_\_\_

57 **SECOND WHO FAMILY:** 58

Ti - ny um - brel - las that drip on the ti - ni - est floors.

## THIRD WHO FAMILY:

59 60 61

The ti - ni-est tun - nels and ti -

WHOS: *slide*

Who!

62 63

- ni - est streets,

FOURTH WHO FAMILY:

Min - ia - ture bus - ses with min -

64 65

- ia - ture seats,

FIFTH WHO FAMILY:

Min - ia - ture buil - dings with min -

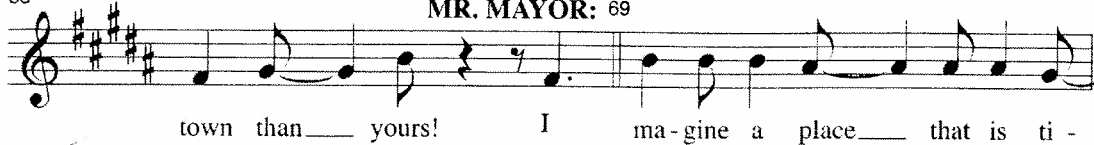
66 67 HORTON:

No smal - ler

- - ia - ture win - dows and doors!

68

MR. MAYOR: 69

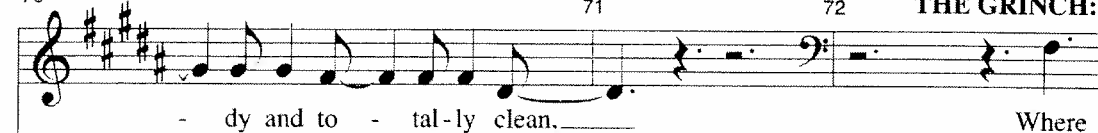


70

71

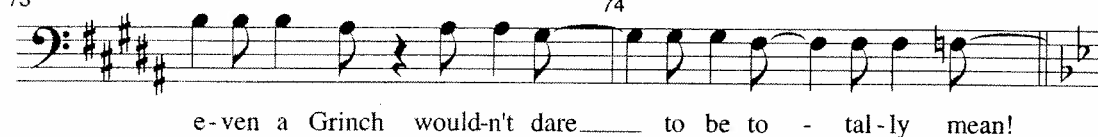
72

THE GRINCH:

WHOS: *slide*

73

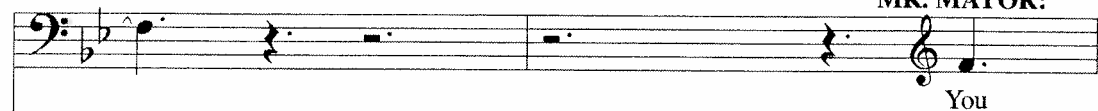
74



75

76

MR. MAYOR:

(WHOS:) *slide*

77

78

*spoken:*+ MRS. MAYOR:  
*sung:*

79

80



81 **WHOS:** 82

Trou-bles on Who are the big - gest that you've e - ver

83 *Moderato, with Motion, Mournful and Mysterious* 84 85

seen. Yes, here on Who we

86 87 88

live in fear. We're drift-ing through space and can-not steer! A

89 90 91 *p*

trou- bled and a ti - ny land... Our

(JOJO comes forward, imploring HORTON.)

92 93 (+JOJO:) *rit.*

fu - ture's in your hand... It's up to

*Slowly* 94 **WHOS (featuring JOJO): (sincerely)** 95

you, sir. Please help Who, sir.

96 97

You're the on - ly one who hears. You



98 must, sir! (sung) 99 (+ a few, spoken) Save our dust, sir!

100 Now that we have reached your ears! 101 We're

102 ti - ny lit - tle peo - ple say - ing thanks in ad - vance, 103

104 ho - ping per - chance, you'll try! 105 Here on Who, the 106

107 ti - - - ni - est pla - net in the 108

109 sky... 110 111 112 **HORTON:**

113 won't let you down. No, I won't let you fall. I (sung) 114

**Freely** 115 3 3 116 3 117 3 3 A

per-son's a per-son no mat-ter how small. A per-son's a per-son no



# HOW to Raise a Child

(Lights out on JOJO, as JOJO's PARENTS appear.)

1 2 3 4 **MRS. MAYOR:**

He was

5 6 7 **MR. MAYOR:**

mom-my's lit - tle boy. He was dad-dy's lit - tle

8 **MR. MAYOR + MRS. MAYOR:** 9 10

man. He was ne - ver a - ny trou - ble till this\_\_

11 **MR. MAYOR:** 12 13

(spoken) (sung)

"think-ing thing"\_\_ be - gan. We must both lay down\_\_ the

14 **MRS. MAYOR:** 15 16

Will he hate us? Oh,

law. May - be so. Oh,

17 **(MRS. MAYOR:)** 18

where are the in - struc - tions on how\_\_ to raise a child?

**(MR. MAYOR:)**

where are the in - struc - tions on how\_\_ to raise a child?

19 20

Who has the in - struc - tions on how \_\_\_\_\_ to raise a child?

Who has the in - struc - tions on how \_\_\_\_\_ to raise a child?

21 22 23

Who has all the an - swers? I don't know... \_\_\_\_\_

Who has all the an - swers? I don't know... \_\_\_\_\_

24 25 26



Mr. Mayor, Mrs. Mayor and Jojo in **Seussical JR.**  
Gowanda Middle School, NY

*(They begin to scold JOJO.)*

**MR. MAYOR**

JoJo!  
I'm the Mayor of Who. Why, I've just been elected.  
And upright behavior is thus forth expected.

**MRS. MAYOR**

We've just had a talk with your teachers today  
And they didn't have one single good thing to say!

**MR. MAYOR**

You invented new Thinks which defy all description!

*(Throughout this litany of JOJO's behavior, we need to know that THE CAT was responsible. THE CAT may be guilt-ridden or highly amused. JOJO, of course, sees THE CAT reacting, but his PARENTS don't.)*

**MRS. MAYOR**

You gave Miss O'Dooley a nervous conniption!

**MR. MAYOR**

Your Thinks were so wild they disrupted your classes  
And made Mrs. Mackel-Who drop her new glasses.  
Which is why you're suspended!

**MRS. MAYOR**

Yes, that's what they said!

**MR. MAYOR**

Young man, what in Who has got into your head?!

**JOJO**

I...um...

*(JOJO looks to THE CAT for help, but THE CAT makes it clear he's on his own.)*

**MR. MAYOR**

Now Horton has found us. We're safe on a clover.  
But clearly our troubles are far, far from over.

**MRS. MAYOR**

We don't mean to scold you. We love you, oh, yes, dear.  
But couldn't you try thinking just a bit less, dear?

**MR. MAYOR**

Stop telling such outlandish tales.

**MRS. MAYOR**

Stop turning minnows into whales.

**MR. MAYOR**

Now take your bath and go to bed.

**MRS. MAYOR**

And think some Normal Thinks instead.

*(PARENTS exit, leaving JOJO alone to take his bath. He turns accusingly to THE CAT.)*

**JOJO**

You got me in trouble!  
Get out! Go away!

**THE CAT**

Alright. I'll be going.  
But first, let me say:



Horton and the Wickershams in **Seussical JR.**  
Gowanda Middle School, NY



# Oh, The Thinks You Can Think!

(Reprise)

1 *Cl. solo* 2 3 4 *Keys*

*mf*

5 *Moderato* CAT: 6 JOJO: Stop!

*mp* Oh, the thinks you can think! Oh, the thinks you can think

7 JOJO: Be quiet! 8 JOJO: I'm not listening!

as you splash and you splish.

9 10 (*JOJO hums to block out THE CAT.*)

As you sit there and scrub, have a think in that tub.

11 JOJO: Fish? 12 13

Think of wa-ter... and fish! Think of pipes in the floor—

14 15 16

— lea-ding off to a shore — where the wa-ter is cool...

17 JOJO: It's McElligot's Pool! 18

Soon your tub's not a tub,

## It's POSSIBLE (pt. 1)

1 **JOJO:** 2 3

This might be a pool\_\_\_ like I've

4 5 6

read of in books, con - nec - ted to one\_\_\_ of those un - der - ground brooks! An

7 8

un - der - ground ri - ver that starts here and flows right

9 10 11

un - der this bath - tub! And then— who knows! It's pos - si - ble!\_\_\_

(JOJO'S imagination starts to expand.)

12 13 14

A - ny - thing's pos - si - ble!\_\_\_ It

15 16

might go a - long,\_\_\_ down where no one can see, right

17 18

un - der State High - way Two - Hun - dred - and - Three! Right

19 20 21

un - der the wa - gons! Right un - der the toes of Mis - sus Um - bro - so... who's

22 23 24 25

hang-ing out clothes! It's pos-si-ble! A-ny-thing's pos-si-ble.

26 **JOJO + CAT:** 27 28 29

It's pos-si-ble! A-ny-thing's pos-si-ble.

30 **JOJO:** 31 32

This might be a ri-ver, now might-n't it be, con-

33 34

nec-ting Mc-El-li-got's pool with the sea! Then

35 36

may-be some fish might be swim-ming... swim-ming toward

37 38

me!

*(We are suddenly underwater. Strange fish appear, all shapes and sizes, wildly-colored and wildly improbable. The FISH dance and swoop through the water.)*

39-42 **Gently** **"Whirlpool"** **"JoJo swims"** **"Dives"**

me!

57 (sounds 8<sup>va</sup>) 58 59 60

Oo wee! Ooh!

**WOMEN:**

Ah! It's pos - si-ble! It's pos-si-ble...

**MEN:**

Ah! It's pos - si-ble! It's pos-si-ble...

61 (sounds 8<sup>va</sup>) 62 63 64

Oo wee! Ooh!

**WOMEN:**

Ah! It's pos - si-ble! It's pos-si-ble...

**MEN:**

Ah! It's pos - si-ble! It's pos-si-ble...

65 66 67 68 **JOJO:**

Oh, the

**WOMEN:** *ff*

*p* Ah!

**MEN:** Ah! AH!

69 sea is so full of a num-ber of fish. If a fel-low is pa - tient, he

WOMEN:

70 Wah oo oo

71 Wah oo oo

MEN:

72 Wah oo oo

72 might get his wish! And that's why I think that I'm

73 Wah oo oo

74 Wah oo oo

74 not such a fool when I sit here and fish in Mc - El-li-got's Pool! It's

75 Wah oo when I sit here and fish

76 Wah oo when I sit here and fish

*mf*

77 78 79 80

pos-si-ble. \_\_\_\_\_ A-ny-thing's pos-si-ble. \_\_\_\_\_ It's

It's pos-si-ble... \_\_\_\_\_ pos-si-ble! \_\_\_\_\_

It's pos-si-ble! \_\_\_\_\_ pos-si-ble! \_\_\_\_\_

81 82 83 84

pos-si-ble. \_\_\_\_\_ A-ny-thing's pos-si-ble. \_\_\_\_\_ It's

It's pos-si-ble... \_\_\_\_\_ pos-si-ble! \_\_\_\_\_

It's pos-si-ble! \_\_\_\_\_ pos-si-ble! \_\_\_\_\_

(MR. AND MRS. MAYOR enter)

85 (JOJO:) 86 87

pos - si - ble... \_\_\_\_\_ A - ny-thing... A - ny-thing...



*(JOJO'S PARENTS enter, maybe bearing mops.)*

**MR. MAYOR**

JoJo! The tub's overflowed on the floor!  
The water is running right under the door!

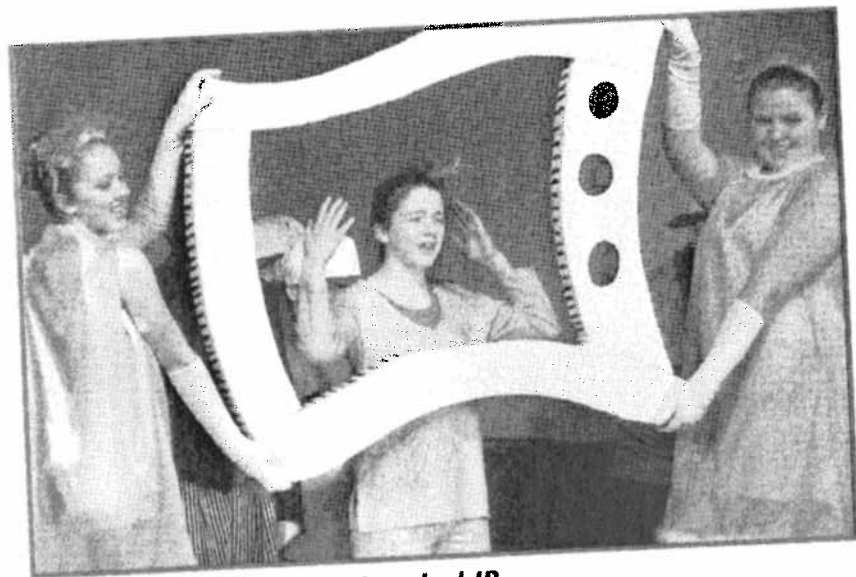
**MRS. MAYOR**

The ceiling is peeling!  
You've flooded the den!  
Oh, JoJo, I think you've been Thinking again!

**MR. MAYOR**

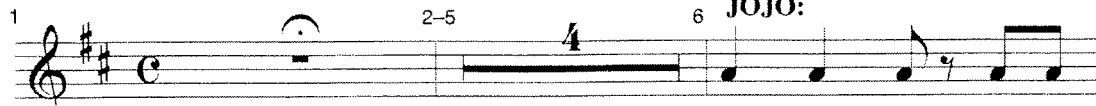
I say this with firmness and terrible sorrow.  
Young man, we will deal with you come tomorrow!


*(MR. & MRS. MAYOR exit.)*



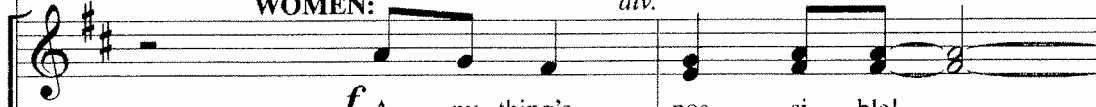

Gertrude and Bird Girls in ***Seussical JR.***  
Gowanda Middle School, NY

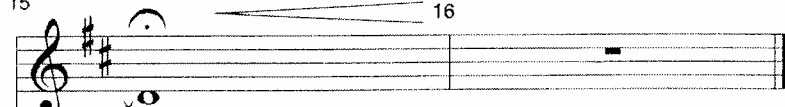


# It's POSSIBLE (Pt. 2)

1 *2-5* *4* *6* **JOJO:**  
  
 I still think that I'm

*Freely*  
 7 *8* *9*  
  
 not such a fool when I sit here and fish in Mc - El - li - got's

10 *11* **CAT:** *12*  
  
 Pool! \_\_\_\_\_ It's pos - si - ble. \_\_\_\_\_

*Slower*  
 13 **CAT + JOJO:** *14*  
  
*f* A - ny - thing's... pos - si - ble! \_\_\_\_\_  
**WOMEN:** *div.*  
  
*f* A - ny - thing's... pos - si - ble! \_\_\_\_\_  
**MEN:** *div.*  
  
*f* A - ny - thing's... pos - si - ble! \_\_\_\_\_

*Maestoso*  
 15 *16*  
  
  


(JOJO's PARENTS tuck JOJO into bed. Simultaneously we see HORTON alone, guarding his clover. Night falls.)

## Alone in the universe

2x's (SAFETY)

Last X only

**HORTON:**

(loose rhythms)

1 2 3

I've been guard-ing this clo-ver for o-ver a week. get-ting

4 5 *poco rit.* 6 *A Tempo*

laughed at for think-ing a dust speck can speak. Well, let them all laugh. I'll

7 8 9

try not to mind, for I have found some-thing that they'll ne-ver find..!

10 (sung) 11 12

There are se-crets on a leaf, in the wa-ter, in the air, hid-den

13 14 15

pla-nets, ti-ny worlds, all in - vi-si-ble! Not a per-son seems to know. Not a

16 17 18

per-son seems to care. There is no one who be-lieves a thing I say! Well,

19 *Freely, A Bit Slower* 20 21

I'm fair-ly cer-tain at one time or other, great Think-ers all feel this

*A Tempo (with Wonder)*

22 way! \_\_\_\_\_ 23 24-29 6 30 **HORTON:** I'm a -

31 lone in the u - ni-verse. 32 So a - lone in the u - ni-verse. 33

34 I've found 35 ma-gic but they won't 36 see it. 37

38 They all 39 call me a lu - na - tic. 40 O - kay.

41 Call me a lu - na - tic. 42 If I 43 stand on my own, so

44 be it. 45 'Cause I have wings. 46 Yes, 47

48 I can fly 49 a - round the moon 50 and far be - 51

52 yond the sky. 53 And one day soon 54 I know 55

56 there you'll be 57 One small 58

59 voice in the u - ni verse. 60 One true 61 friend in the u - ni-verse.

62 who be - lieves in me. 63 64 65

66 JOJO: 67 I'm a - lone in the u - ni-verse. 68 So a -

69 lone in the u - ni-verse. 70 My own 71 pla-nets and stars are

72 (HORTON:) 73 A - lone in the u - ni-verse. 74 (JOJO:) glow - ing. No one

75 no-ti-ces a - ny-thing. 76 Not one 77 person is lis - ten-ing. 78 They don't

79 80 81 (HORTON:)

No-bo-dy knows that  
have a-ny way of know-ing.

82 83 84 85

I have wings. Yes, I can fly a -  
I have wings. I can fly

86 87 88 89

round the moon and far be-yond the sky. Well,  
be-yond the sky. Well,

90 91 92 93

some day soon, you will hear my plea.  
some day soon, you will hear my plea.

94 95

One small voice in the u-ni-verse,

96 JOJO: 97 98

one true friend in the u-ni-verse.



99 **BOTH:** 100 101

Please be - lieve in me...

**HORTON:**

Hello... hello?  
(casually, to his clover)

**JOJO:**

Hello?

**HORTON:**

Who's there?

**JOJO:**

It's me, JoJo. The Mayor's son.

**HORTON:**

I'm Horton. The Elephant.

**JOJO:**

Are you real, or are you a very large Think?

**HORTON:**

Oh, I'm real, all right. I would state that in ink.

**JOJO:**

In my Thinks, I imagine a lot of strange things, and I go to strange places, as if I had wings! I love a good Think!

**HORTON:**

Well, for me that goes double.

**JOJO:**

Sometimes my Thinks are what get me in trouble.

**HORTON:**

When you think, do you dream?

**JOJO:**

In bright colors!

**HORTON:**

Me, too.

**HORTON (cont):**

And I go to strange places. Like Solla Sollew!

**JOJO:**

When you think, do you think you could fly to the stars?

**HORTON:**

Little friend, no one else could have Thinks such as ours!

102-117 118-132 133 **HORTON:**

Yes,

134 135 136 137

I have wings and I can fly a -

**JOJO:**

I have wings I can fly...

138 139 140 141

round the moon and far beyond the sky. You be yond the sky.

142 (HORTON:) 143 144 145

called my name and you set me free...

146 147 148 149

One small voice in the u - ni-verse.

**JOJO:**

One true friend in the u - ni-verse.

150 *A Tempo* 151 (HORTON:) 152 153 154

who be - lieves in me.

(JOJO:)

who be - lieves in me.

**HORTON:**

Goodnight, JoJo.

**JOJO:**

Goodnight, Horton. See you in Solla Sollew.

(JOJO goes to sleep.)

155 156-159

(Suddenly, THE CAT pops up behind his bed and shakes him awake.)

**THE CAT**

Wake up! The scene's over!  
There's more to be heard.  
There goes our hero. Who enters?

**JOJO**

The bird!

**GERTRUDE**

"Love Song for Horton" number four hundred and thirty-seven.

(GERTRUDE begins to play and sing.)

# The one Feather Tail of Miss Gertrude McFuzz / Amayzing Mayzie

1 4 5 9 **GERTRUDE:** 10

Doo doo Doo

11 12 13 14

doo Doo doo There once was a

15 16 17 18

girl - bird named Ger - trude Mc - Fuzz and she had the

19 20 21 22

smal - lest, plain tail e - ver was. One droo - py - droop

[illegible]

27                      28                      29                      30

The musical notation shows four measures on a single staff. Measure 27 contains two eighth notes (F4, G4) followed by a dotted quarter note (A4). Measure 28 contains a half note (B4), a quarter note (C5), and a dotted quarter note (D5). Measure 29 contains a half note (E5), a quarter note (F6), and a dotted quarter note (G6). Measure 30 contains a whole note (A6).

fea-ther made \_\_\_\_\_ Ger-trude \_\_\_\_\_ so \_\_\_\_\_ sad.

She

31 32 33 34

curled it. She dyed it. She gave it a puff. She

Detailed description: This block shows the continuation of the musical score for 'The Wind and the Rain'. It contains measures 31 through 34. The melody continues with eighth and quarter notes, and rests. The lyrics are: 'curled it. She dyed it. She gave it a puff. She'. Measure 31 starts with a treble clef and a key signature of one flat (Bb). The notes are Bb4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter). Measure 32: Bb4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter). Measure 33: Bb4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter). Measure 34: Bb4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter). The lyrics are: 'curled it. She dyed it. She gave it a puff. She'.

35                      36                      ,                      37                      38

The musical notation shows four measures on a single staff. Measure 35 contains two eighth notes (G4, A4) followed by a quarter note (B4). Measure 36 contains a half note (C5), a quarter rest, and a quarter note (D5). Measure 37 contains a quarter note (E5), a quarter rest, and a quarter note (F#5). Measure 38 contains a quarter note (G5), a quarter rest, and a quarter note (A5).

decked it \_\_\_\_ with flow - ers but it was - n't \_\_\_\_ e - nough. For

39 40 41 42

no mat - ter what, it just was what it was A




Detailed description: This block shows the continuation of a musical score. It features a single staff with a treble clef. Measures 39 through 42 are shown. The lyrics 'no mat - ter what, it just was what it was A' are written below the staff. Measure 39 contains a quarter note 'no', an eighth note 'mat', a quarter note 'ter', and a quarter note 'what'. Measure 40 contains a quarter rest, an eighth note 'it', a quarter note 'just', and a quarter note 'was'. Measure 41 contains a quarter note 'what', an eighth note 'it', and a quarter note 'was'. Measure 42 contains a quarter note 'A' followed by a quarter rest.

43 *Piu Mosso* 44 45 46

tail that simply was-n't meant to catch the eye of an elephant... the

47 *A Tempo* 48 49 50 *Fast, Latin Lively!* 51

one fea-ther tail of Miss Ger-trude Mc - Fuzz.

52  54  61 **MAYZIE:**  62

Poor lit-tle Ger-trude!

63 64 65

A sor-ry sight! Well, I'm gon-na take\_\_\_ you un - der my wing and

66 67 68 (sung)

ba-by, you'll be\_\_\_ all right! I was once\_\_\_ a plain\_\_\_

69 70 71 72

\_\_\_ lit - tle bird like you, kid. One pa-the - tic fea -

73 74 75 76 3 3

- ther was all I grew. I had no-thing show-

77 78 3 3 79 80 3 3

off - ish. What's a plain bird to do? And there's cer-tain-ly

81 3 3 82 83 **GERTRUDE:**

no - thing show - off - ish on you! Thank you, May - zie...

84 **MAYZIE:** 85 86 87

Then I made\_\_\_ a plan\_\_\_ for my self - im - prove-ment.\_\_\_\_

88 (spoken) (sung) 89 90 91

No more crumbs. I vowed\_\_\_ I would have the cake!

GERTRUDE + BIRD GIRLS:

92 93 94 95

Yes. I went to the doc - tor- Doc-tor Dake by the Lake!

MAYZIE:

96 97 98 99

And he told me what sort of a pill I should take... Now

100 101 102 103 104

I'm...

105 106 107 108

A - may-zing May-zie! As fea-thered as fea-thered can

109 110 111 112

be now! A - may-zing May-zie! It was all for sale!

113 114 115

**BIRD GIRLS:**  
A may - zing May - zie! The  
A - may - zing May - zie!



**(MAYZIE:)**

116 3 3 117 118

birds are all whis- tling at me now. A - may - zing —

**(BIRD GIRLS:)** *slide*

A may zing —

119 120 121

May - zie! — Ba - by, that's my — tail!

*slide*

May - zie! —

**GERTRUDE:**

122 123 124

**(BIRD GIRLS:)** Gee, it's fab - u - lous!

High or low watch her go

125 126 127 128

Gee, I'm en - vi-ous! I wish I

to and fro— May-zie's fab - u-lous tail!

129 130 131 132

had one like it. Best I've e - ver seen.

(BIRD GIRLS:)

Left and right day or night

133 MAYZIE: 134 GERTRUDE: 135

Kid, you're turn - ing green! What a sight— May - zie's fab - u - lous

What a sight— May - zie's fab - u - lous

136 137 138 139 MAYZIE: 140

tail! Get those pills

tail! Get the pills!

141 142 143 144

and you can have frills. Your Hor - ton is

Frills! Your Hor - ton is

145 146 147 148 149

cer - tain to see. And you can be a -

cer - tain to see. And you can be a -

(MAYZIE:)

150 151 152 (spoken) 153 (sung) 154

may - zing - Al - most... as a may -

may - zing -

155 156 157 158 159

zing... as me!!!

160 161 162 163

# Amayzing Gertrude (Pt. 1)

1 *L'istesso* 2 3 4 **GERTRUDE:**

So she

5 6 7

flew to the Doc-tor, the Doc-tor named Dake whose of-fice was high in a

8 9 10

tree by the lake. She cried, "Mis-ter Doc-tor! Oh, please do you know of

11 *Freely* 12 13

some kind of pill that will make my tail grow?"

(THE CAT appears wearing a stethoscope.)

### THE CAT

(as DOCTOR DAKE)

Tut tut, the Doctor said.  
Such talk! It's too absurd!  
Your little tail is just right  
For your kind of bird!

## Amazing Gertrude (Pt. 2)

1 2 **GERTRUDE:** 3

Then Ger-trude had tantrums. She

4 5 6

raised such a din that fi-n'lly the Doc-tor just had to give in.

**CAT (as DR. DAKE):**

All right already! Bring in the Pill-berry bush!

(The NURSES bring on a pill bush) (GERTRUDE swallows a pill...)

7-9 10-12 13 **GERTRUDE:** 14-16

(Gulp)

17 18 19 20

(Gulp) (Gulp) (Gulp)

(GERTRUDE suddenly twitches.)

*Slower, tentative*

21 22-25 26

(Gulp) (Gulp) What was that?

27 **GERTRUDE:** 28

Some - thing's itch - ing me! What was that?

29 30

Some - thing's twitch - ing me! What was that?

31 32 *accel.* 33

Are those fea - thers I see? I think my tail's be - gin - ning!

34 *A Tempo* 35 36

Oh my word! This is won - der - ful! Se - cond, third,

37 38 39

Wow, I'm co - lor - ful! What a bird I'm be - gin - ning to

40 41 42 43

be... A - may - zing Ger - trude!

**BIRD GIRLS:**

Just



44 45 46

look at that tail she is spor-tin! A - may - zing

47 48 49

Ger - trude! Thank you. Doc - tor Dake! A -

Ger - trude! Thanks, Doc! A -

50 51 52 53

may-zing Ger-trude! And hope-ful-ly I'll im-press Hor-ton! A -

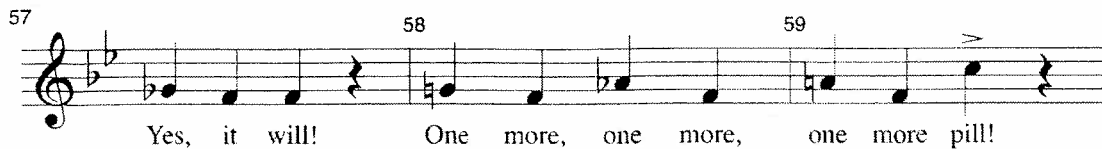
may-zing Ger-trude! A -

54 55 56

may-zing Ger - trude! One more pill will do me good.

may-zing Ger - trude!

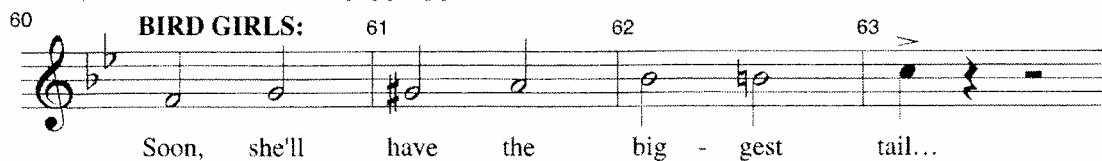
57 58 59



Yes, it will! One more, one more, one more pill!

(GERTRUDE continues popping pills!...)

60 **BIRD GIRLS:** 61 62 63



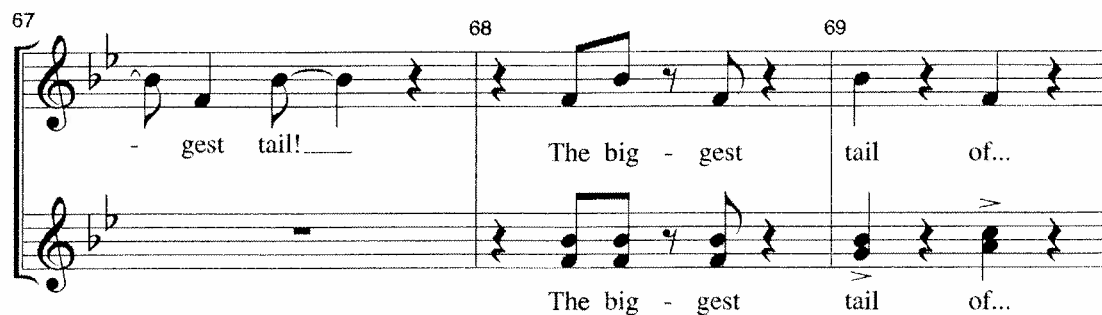
Soon, she'll have the big - gest tail...

64 65 66 **GERTRUDE:**



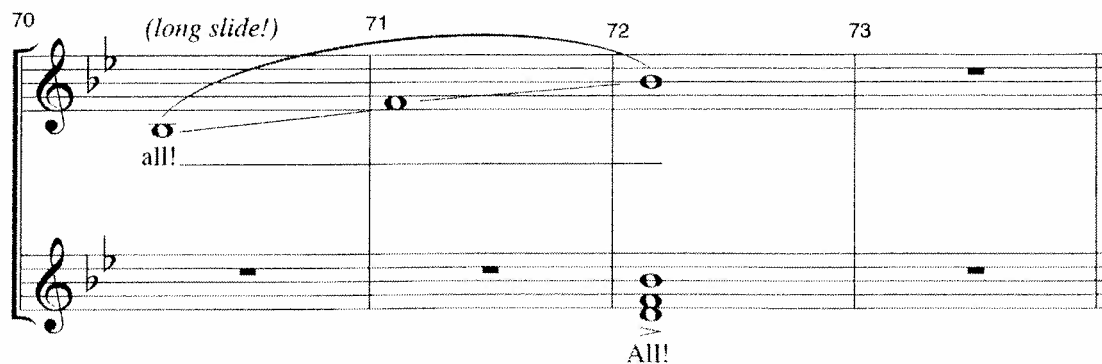
I'll have the big -  
She'll have the big - gest tail!

67 68 69



- gest tail! The big - gest tail of...  
The big - gest tail of...

70 (long slide!) 71 72 73



all! All!



23 24 25

Mmm - hnm! Some-thin' big is get-tin' near-er. Some-thin'

Mmm - hnm! Ooh Mmm - hnm!

26 27

big is co - min' through. Got—

Ooh Mmm - hnm! Ah—

28 29 30

some mon-key bus-'ness. That's— what we in-tend to do...

That's— what we in-tend to do...

31 32 33

— Come on! I wan-na mon key, mon-key a-round. — Come on!

— Come on! I wan-na mon key, mon-key a-round. — Come on!

34 I got - ta mon-key, 35 mon - key a - round. Come on!

I got - ta mon-key, mon - key a - round. Come on!

36 We're gon-na mon-key. Ooh, 37 we're gon-na mon-key a-round! 38

We're gon-na mon-key. Ooh, we're gon-na monkey a-round!

(HORTON enters.) **HORTON:** The Wickershams. Uh, hello.

39 Ooh! 40 41 **WICK. 2:** 42 Well, it's big-ger than a bread-box!

Ooh!

43 **WICK. 3:** 44 Hey, it's wi-der than a whale! 45 **WICK. 1:** (spoken) Pea -

**WICKS:** Mmm - hmm! Mmm - hmm!

46 (sung) 47 *cresc.*  
 - nut but - ter breath and scared to death from head to tail! *cresc.*  
 and scared to death from head to tail!

48 49 50 **WICK. 1: (spoken)**  
 So you're still talk - in' to dust.

51 **WICK. 2:** 52 3  
 Oh, that's hot! A dust speck that's all full of Whos—

53 **WICK. 3:** 54  
 who are not! There aren't a - ny Whos. Why, I don't—

55 **WICKS:** 56  
 hear a sound! Come on! We got - ta mon-key...



**HORTON:** Hey!  
(They grab the clover!) Give that back! Stop!

57 *slide* 58-64 65 **SOUR KANGAROO:**  
mon - key a - round! — Up

66 67 68 69  
out of the jun - gle, up in - to the sky. — up

70 **(SOUR KANGAROO:)** 71 72 73  
o - ver the moun - tains, ten thou-sand feet — high. Then  
**BIRD GIRLS:**  
ten thou-sand feet high.

74 75 76 77 **ALL WOMEN:**  
down from the moun - tains and in - to the news — went  
**(BIRD GIRLS:)**  
and in - to the news —  
**ALL MEN**  
(except **HORTON**):  
went

78 **(WOMEN:)** 79 80 81  
Hor-ton the e-le-phant, cha-sing the Whos! Cha - sing the Whos!  
**(MEN:)**  
Hor-ton the e-le-phant, cha-sing the Whos!

82 **MEN:** 83

Cha - sing the Whos!

**CAT (as NEWSCASTER):**

This is the Cat in the Hat  
Live from Skycam Five.  
Folks, the Jungle of Nool  
Is one heck of a drive. I'd find alternate routes  
We've got monkeys backed up IF I were you...  
To the Three-Oh-Two...

**SOUR KANGAROO,  
WICKERSHAM BROS.,  
BIRD GIRLS:**

84-87 88-90 91

Then

92 93 94 95 (*fall off!*)

o - ver the de - sert, the De - sert of Dreeze! and

96 97 98

in - to the fo - rest with thou - sands of

**SOUR KANGAROO: (*growling*)**

99 100 101

trees, past Sneetch - es on beach - es and

102 103 **ALL:** 104

sour kan - ga - roos! went Hor - ton the E - le - phant

105 **WOMEN:** cha - sing the 106 Whos! 107 Cha - sing the

**MEN:** cha - sing the... Cha - sing the Whos! Cha - sing the...

108 Whos! 109 110-112 3 113 **WICK. 1:** Still

Cha - sing the Whos!

114 3 115 116 3 117 **WICK. 2:**

cha-sin' your dust? Why, it's safe as can be. We're

118 119 120 121 **WICK. 3:**

mon-keys to trust or don't you a-gree? Well,

122 123 124 125 **WICKS:**

just to be— sure, we are hand-ing it— off to a

126 127 128 **VLAD VLADIKOFF:**

black - bot-tomed ea - gle named— Vlad

(The eagle swoops in and grabs the clover.)  
**HORTON:**  
No! Please! Wait!!

(The clover drops, and the WHOS scream.  
HORTON tries to catch it, but it's too late.  
They are lost in a huge field of clover.)

129 130 **WHOS:** 131

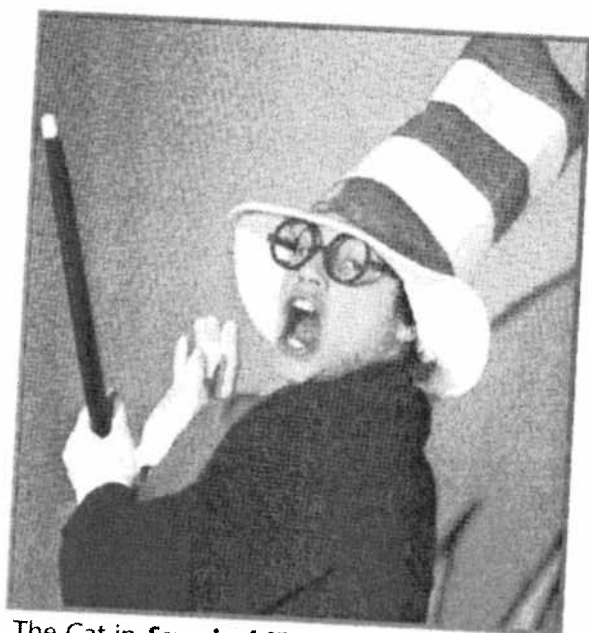
Vlad - i - koff! Aaah!.....

*(The clover drops, and the WHOS scream. HORTON tries to catch it, but it's too late. They are lost in a huge field of clover. HORTON stands alone.)*

**HORTON**

That bird let that clover drop somewhere inside  
Of a great patch of clovers, a hundred miles wide!  
I'll find it. I'll find it! I'll find it or bust!  
Well, I shall find my friends on their small speck of dust.  
Yes, clover by clover by clover with care  
I'll listen and call, are you there? Are you there?

*(HORTON begins his search for the WHOS clover by clover. GERTRUDE McFUZZ enters. Her tail is now magnificent. She sings to HORTON, but he takes no notice because he is searching for his speck of dust.)*



The Cat in **Seussical JR.**  
Gowanda Middle School, NY

# Notice Me, Horton

1-7 8 **GERTRUDE:** 9

It's ta - ken all my cour-age to ap -

10 11

proach you, not to men - tion all my sta - mi - na to fol - low you a -

12 13

cross the hills and de - serts. But I feel as if I'm read - y to con -

14 15

fess to you the feel - ings that I've hid - den with great di - li - gence and

16 17 18 *Freely* 3 3

la - bor... be - hind the fa - cade of your

19 20 *Moderato - A Tempo* 21

odd lit - tle next - door neigh - bor. My

22 23

eyes are too small. I have ve - ry large feet. And I'm

24 25

not ve - ry proud of my pi - ti - ful tweet. But I've

26 27

now got a tail\_\_\_ that is some - thing to see...\_\_\_

**HORTON:**

One hun-dred and

28 29 30 *f*

(GERTRUDE:)

Oh,\_\_\_ no-tice me, Hor - ton,

two. One hun-dred and three.

31 32 33

fea-ther by fea - ther. This is your next - door neigh-bor cal-ling!

34 35

No - tice me, Hor - ton. Hor - ton, to - ge - ther

36 37 38

we could be great...\_\_\_ Oh,\_\_\_ no-tice me, Hor - ton.

39 40 41

Put down the clo - ver! This is your next\_\_\_ door\_\_\_ neigh-bor cal-ling.



42 43

There's a new leaf your neigh- bor's turned o - ver—

44 **HORTON:** 45 46

O-ver and o - ver, clo-ver by clo - ver...

47 **GERTRUDE:** 48 49

I was just a no one on - ly yes - ter-day.

**HORTON:**

I was just a no one on - ly yes - ter-day.

50 51 52

— You showed up and showed me some-thing

— You showed up and showed me some-thing

53 54 55

more. Now I've be-come a some -

more. Now I've be-come a some -

56 57 58 59

- one who has some-one to be-lieve in and to be

- one who has some-one to be-lieve in and to be

60 61 62 63

there for...

there for...

**GERTRUDE** (*quietly determined*):

64 65

I will not give up hope. I was

66

hooked from the start when I

67 68

no - ticed your kind and your pow - er - ful heart. So

69 70

no-tice me, Hor - ton...

**HORTON:**

Oh, the world would be some - thing new, —

71 72

**(GERTRUDE:)**

No-tice me, Hor - ton,

**(HORTON:)**

— if they no-ticed a thing — or two... —

*A Bit Slower*

73 74 *rit.*

No - tice me, Hor - ton, the way I no - tice

— the way I no - tice

*(HORTON continues his clover search, and a defeated GERTRUDE exits.)*

75 76 77-90

*A Tempo*

**APPLAUSE SEGUE**  
(CD Track 17 continues.)

*(A time jump. We hear a clock.)*

you. —

you. —

14

14

**HORTON**

Two million, nine hundred and ninety-nine thousand, nine hundred and ninety-nine. It's hopeless.

*(A voice is heard over Horton's head.)*

**MAYZIE**

You said it, kid.

**HORTON**

Who's there?

**MAYZIE**

It's me. Mayzie. Up here.

**HORTON**

Mayzie...Are you on a nest?

**MAYZIE**

Yeah. You wanna make something of it?

**HORTON**

No, I just never thought I'd see you on a nest.

**MAYZIE**

Neither did I, Hort. Neither did I.

*(THE CAT rides out on a small, Seussian piano and plays a jazz intro for MAYZIE.)*



Mayzie and Bird Girl in **Seussical JR.**  
Gowanda Middle School, NY

# HOW LUCKY YOU ARE

**MAYZIE:** (improvised vocal scat)

1 2-3 2 4

Da da da da da da da\_\_\_\_

5 6

I was down in Fort Worth,\_\_\_\_ just a

7 8

girl on the wing,\_\_\_\_ when I met Tweet Mc-Firth. Oh, could that\_\_\_\_

9 10 11

\_\_\_\_ night owl sing! Tell your-self how luck-y you are!\_\_\_\_

12 13

**CAT:** (a la Louis Armstrong)

We spent

How luck - y, how luck - y you are.\_\_\_\_

14 15

three weeks of bliss.\_\_\_\_ Then the u - su - al segue: He flew

16 17

off to San Juan,\_\_\_\_ lea - ving me\_\_\_\_ with this egg!

18 19

Tell your - self how luck - y you are!\_\_\_\_\_

20 21

Now\_\_\_\_\_ I'm

**CAT:** (a la Louis Armstrong)

How luck - y you are!\_\_\_\_\_

22 23

bored and I'm crank-y and tired\_\_\_\_\_ sit-ting day af - ter day.\_\_\_\_\_ Who

24

knew so much work was re - quired?!\_\_\_\_\_ I'd

25 26

much ra - ther play!\_\_\_\_\_ I need a va - ca - tion!\_\_\_\_\_ I'm

27 28

due for some rest— Hey, Hor - ton, would you may - be like to

29

sit on my nest?



**HORTON**

Why, Mayzie, I couldn't. Of all silly things!  
I haven't got feathers. I haven't got wings.

And not only that, but I'm here on a search.  
I just couldn't leave my poor Whos in the lurch!

**MAYZIE**

I won't be gone long, kid. I give you my word.  
I'll hurry right back, 'cause I'm that sort of bird!  
Oh, Horton, I promise! I'll fly back real soon.  
I'd only be gone for, say, one afternoon!

*(A beat, as HORTON considers this.)*

**HORTON**

*(relenting)*

Well...we all need vacations.  
All right, go on, take it.  
I'll sit on your egg  
And I'll try not to break it.  
But please come back quickly—  
One hour, maybe two.  
I need to find JoJo.  
I've got to save Who!

**MAYZIE**

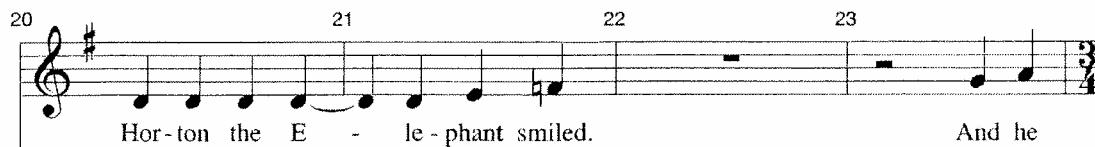
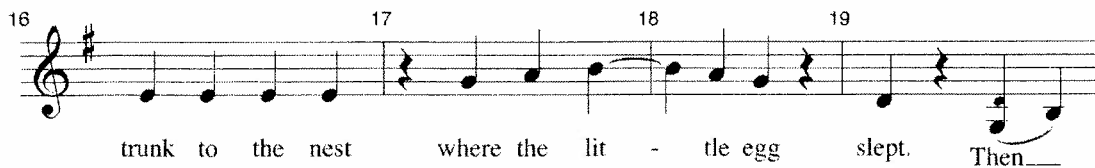
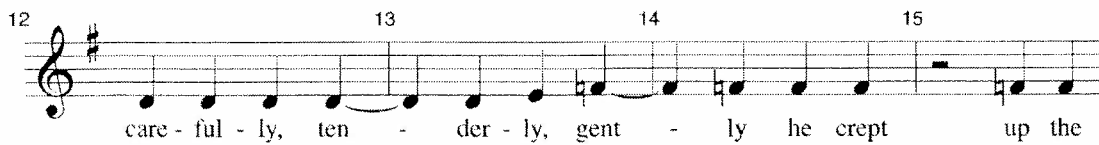
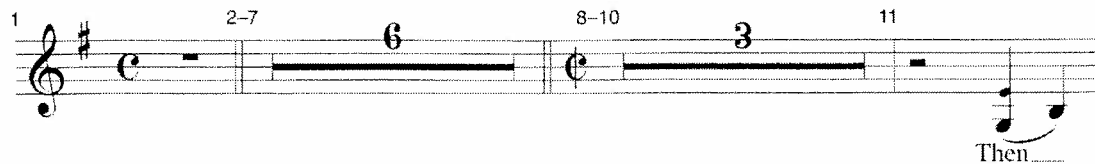
*(ad lib)*

Hit it, Cat! Thanks. Thanks a million! Toodle-oooo!!

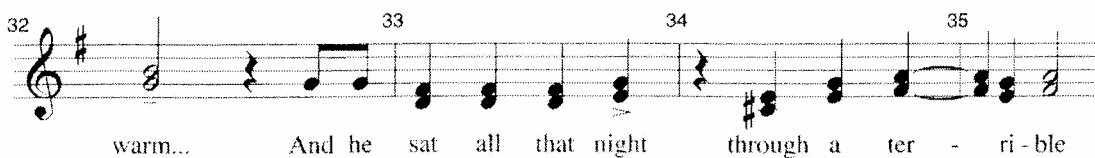
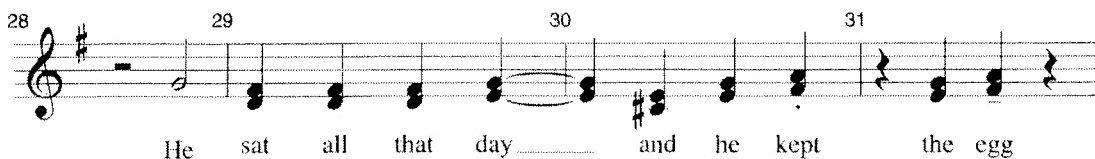
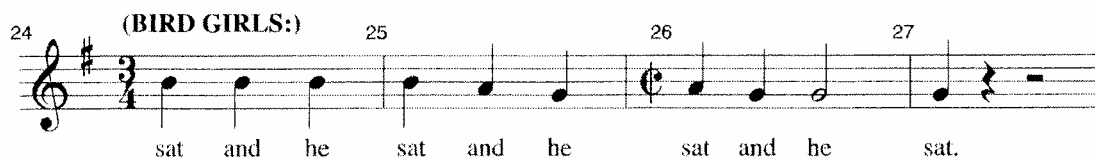
*(THE CAT strikes up an energetic Latin beat on the piano, accompanying MAYZIE as she flies off, thrilled with her newfound freedom. The BIRD GIRLS watch as HORTON climbs the tree with great trepidation, and gingerly gets into the nest.)*

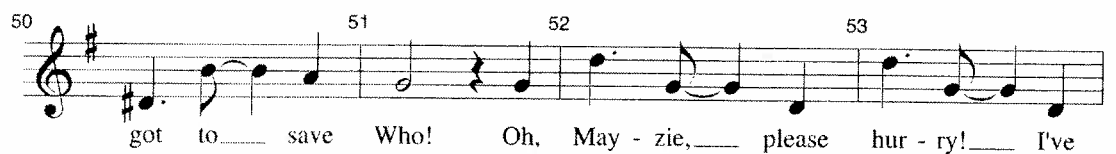
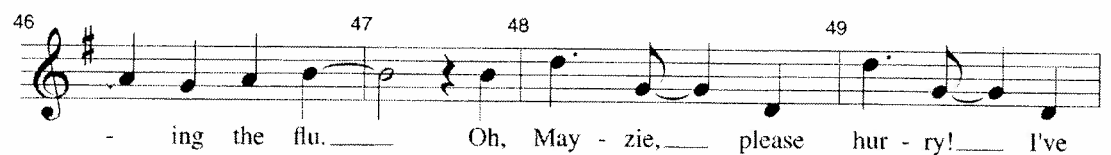
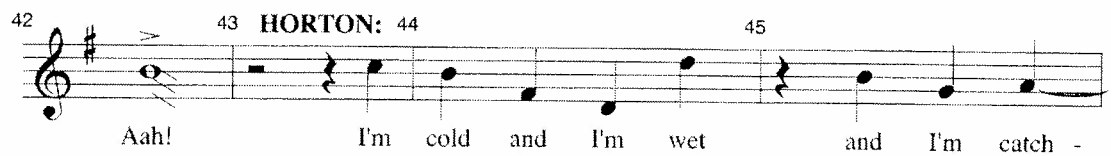
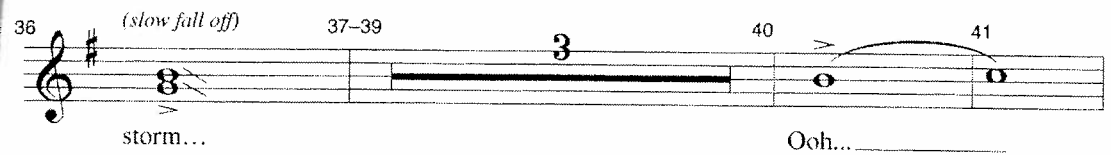
# Mayzie's Exit / Horton Sits on the Egg / Dilemma / Hunters

## 3 BIRD GIRLS:



## HORTON:





**GERTRUDE:** Horton, I brought you a scarf.

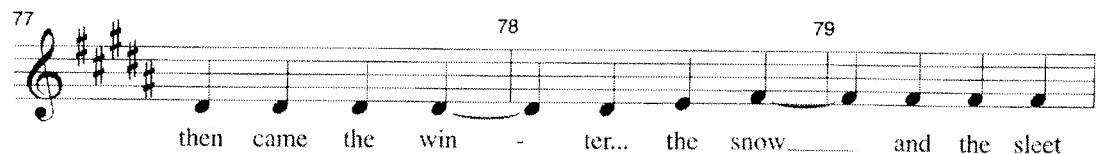
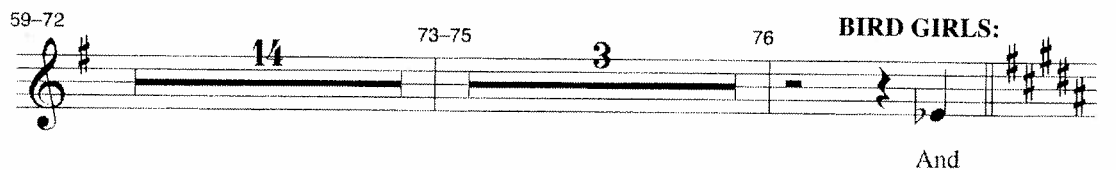
**HORTON:** Thank you, Gertrude. Have you heard from Mayzie?

**GERTRUDE:** She sent a card from Palm Beach.

**HORTON:** Palm Beach! Gertrude, what if she never comes back!

**GERTRUDE:** Don't worry, she will. Um—Horton, notice anything different?

**HORTON:** Yes, it's g-g-getting colder.



80 81 82 83

and i - ci - cles hung from his trunk and his

84 85-86 87 **HORTON: (resolute)**

feet. I

88 89 90 91

can't leave this nest. No, I meant what I said. This

92 93 94 95

egg might get fro - zen. But the Whos might be dead! I

96 97 98 99

could - n't say no when I heard May - zie beg! Now I'm

100 *Dramatico* 101 102 *rall.* 103

caught be-tween a dust speck and an in - cu - ba - ting egg!!!

(Suddenly, HUNTERS surround HORTON) **HORTON:** Help! Someone help! Hunters! Help!

104-112

(Drums begin as HORTON's journey begins.)

## EGG, Nest and Tree

1-3 3 4 **SOUR KANGAROO:**

Up

5 6 7 8

out of the jun - gle, up in - to the sky, — up

9 10 11

o - ver the moun - tains

**CITIZENS OF THE JUNGLE:  
WOMEN (+ BIRD GIRLS):**

ten thou - sand feet

**MEN (+ WICKERSHAMS):**

ten thou - sand feet

12 13 14 15

high. then down from the moun - tains and down to the

high. then down from the moun - tains and down to the

16

17 18

sea went Hor - ton the e - le - phant. egg, nest and

sea went Hor - ton the e - le - phant, egg, nest and

**HUNTERS + WOMEN:**

19

20 21

tree. Egg, nest and tree! (MEN:)

tree. Egg, nest and tree!

22

**ALL:**

23 24

They loa - ded the wa - gon right

They loa - ded the wa - gon right

25

26 27 28

on - to a ship. Out o - ver the o - cean and

on - to a ship. Out o - ver the o - cean and

29

30 31 32

ooh, what a trip! Rol - ling and tos - sing and

ooh, what a trip! Rol - ling and tos - sing and

(HORTON throws up on one of the HUNTERS.)

33 34 35 **HORTON:** 36

Blagghhh!...

(WOMEN:)

sick as could be! Just a

(MEN:)

sick as could be! Just a

37 38 39

sea - sick e - le-phant, egg, nest, and tree...

sea - sick e - le-phant, egg, nest, and tree... nest, and tree!

40 41 42 **BIRD GIRL 1:**

egg, nest, and tree... Af - ter

egg, nest, and tree... nest, and tree!

43 44 45 **WOMEN:**

bob-bing a-round for two weeks like a cork... Egg, nest, and tree!

**ALL MEN:**

Egg, nest, and tree!



46 **BIRD GIRL 2:** 47 3 48 3

They land-ed at last in the town of New York.

49 **(WOMEN:)** 50 **BIRD GIRL 3:** 51 3 3

Egg, nest, and tree! He was wet. He was ti-red and

**(MEN:)**

Egg, nest, and tree!

52 3 53 **(WOMEN:)** 54 **3 BIRD GIRLS:**

hun-gry and cold. Egg, nest, and tree! Then,

**(MEN:)**

Egg, nest, and tree!

55 3 56 3 57

Hor-ton was ta-ken to auc-tion...

*(THE CAT appears as an auctioneer. NOTE: Another "free" improvisational area for THE CAT – please start with what's here, and improvise with audience a little.)*

**THE CAT**

Good evening ladies and gentlemen, and welcome to Seusseby's. Our first item up to bid this evening is lot 39, a pendulous pachyderm on egg, nest and tree. The bidding will begin at ten thousand dollars. Do I hear ten, ten thousand?

*(THE CAT improves with the audience.)*

Going once, going twice...

*(THE CAT bangs his gavel.)*

Sold...to the man with the sideburns and the greasy black moustache  
- oh, excuse me, Madam!

Sold instead, to the man from the circus!

# SOLD / Mayzie in Palm Beach

1 **ALL:** 2 3 3 4

Sold... Sold... Sold...

(ALL exit mournfully, as HORTON is carried off.) **Slow, Blues "4"**

5 6 7 8

Egg, nest, and tree...

**HORTON:** Sold. To the circus!

9-10 11-14 15 16 **MAYZIE:**

When you're

17 18

down in Palm Beach with the breeze in your hair and you

19 20 21

don't have an egg or a nest or a care, tell your-self

22 23

how luck - y you are. **CAT:**

How luck - y, How luck -

24 **MAYZIE:** 25

When it's day af - ter day af - ter

- y you are...

26 27 28 [Re-nee]  
 beau-ti - ful day to be la-zing a-way — by the sea — with Jo - se,

29 30 31  
 tell your - self how luck - y you are. —  
 CAT:  
 How luck - y you are. —

32 (MAYZIE:) 33  
 Still, — I'm bored and I'm crank - y and tired — sit - ting

34 35  
 day af - ter day. — Who knew so much work was re-quired — for

36 37  
 noth - ing but play. — I need some-thing diff - 'rent! — I

38 39  
 crave some-thing new! Hey, may - be you could think of some - thing

40  
 diff - 'rent to do?!

*(Suddenly, THE CAT changes character.)*


# THE CAT

(as CIRCUS BARKER)

Step right up, ladies and gentlemen, children and creatures!  
The smallest of small and the tallest of tall!  
Come old and young, come one and all!  
To the Circus McGurkus!  
The world's greatest show!  
On the face of the earth, or wherever you go!

# Mayzie at the circus

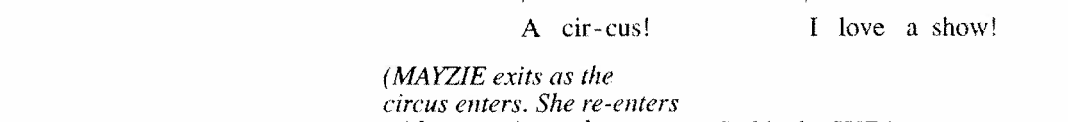
1 2 3 **MAYZIE:**



A cir-cus! I love a show!

(MAYZIE exits as the circus enters. She re-enters with souvenirs and cotton candy. We see animals, now in cages.) (Suddenly, SHE is face-to-face with HORTON.)

4 5 6 11 **MAYZIE:**  
(to HORTON)



I think I'll go! Good gra-cious!

12 3 13 14

## HORTON

Why, Mayzie, it's Horton! Remember? It's me!

## Amayzing Horton

**HORTON:**

1 I've sat on your egg now for 2 3 3 3 3 3 3  
fif-ty-one weeks! I've

4 sat here while peo-ple have 5 3 3  
paid to take peeks! I've

6 sat here through light-'ning and 7 3 3  
hail-storms and snow! Won't you

**MAYZIE:** Gee, I really don't know...

8 take back your egg? 9 10 **MAYZIE:**  
Oh,

11 wow, it's real-ly late! 12 13  
And gee, I've got a date!

*Freely  
poco accel.*

14 15 16 17

And lots of pla - ces to be. But it's so great to see you!

18 19 *poco accel.* 20

Look at you! Who would e - ver guess? Look at you!

21 22 23

Such a big — suc-cess... And it's all — thanks to

*A Bit Faster, Bright Latin Tempo*

24 25 26 27

me! A - may-zing — Hor-ton! — That

28 29 30

egg - sit - ting cir - cus sen - sa - tion! A - may - zing —

31 32 33

Hor - ton! — E - ven I'm im - pressed! A -

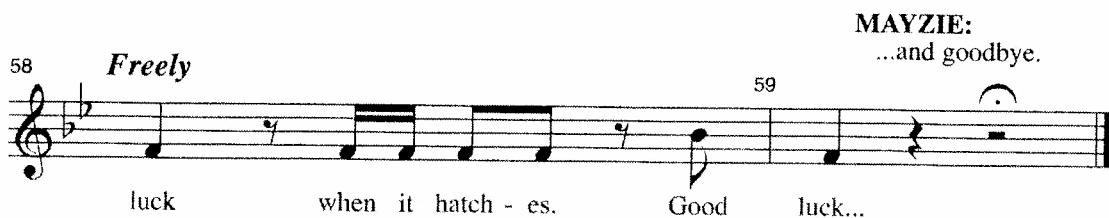
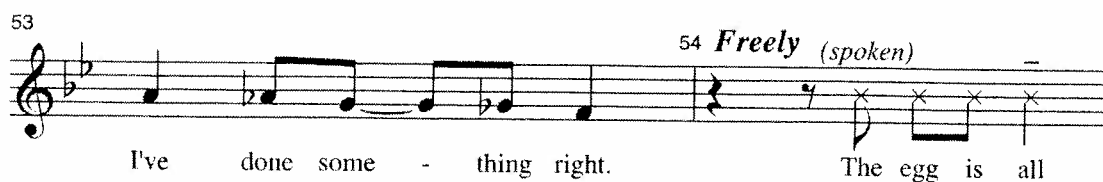
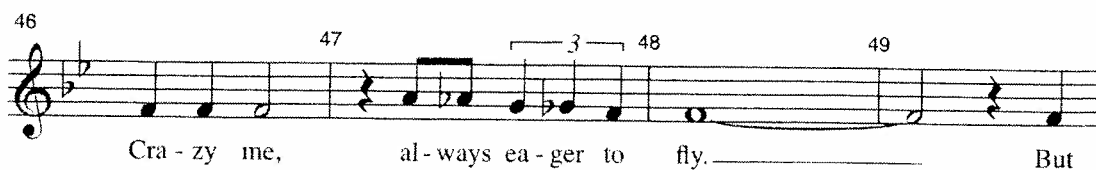
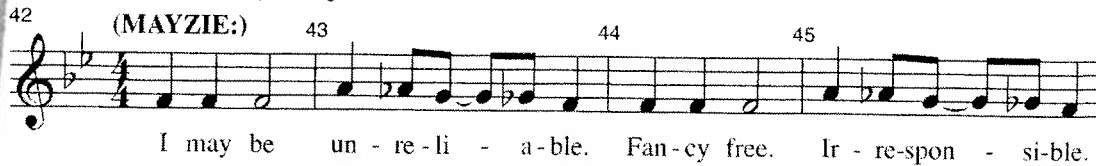
34 35 36 37

may-zing — Hor-ton! — While I was off ta-king va - ca-tion, you

38 39 40 *poco rall.* 41 *Freely*

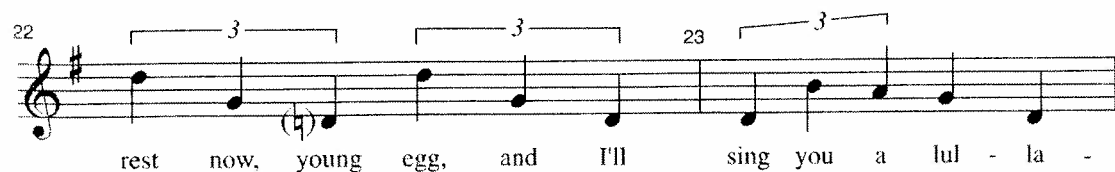
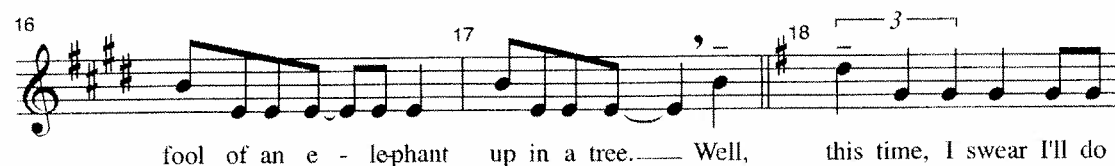
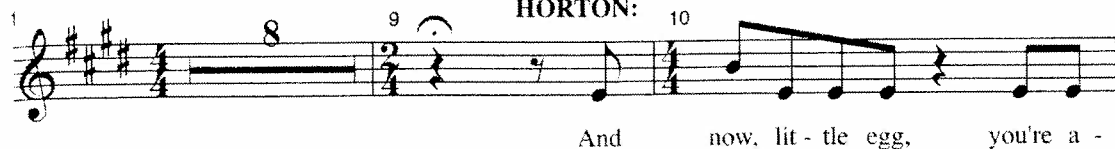
made your — for - tune — up on May - zie's — nest... —



*A Bit Slower, Wistful*

# Alone in the Universe (Reprise)

HORTON:



V.S. SEGUE AS ONE

# Solla Sollew

## Gentle Lullabye

1 **HORTON:** 2 3-7 5 8 **HORTON:**

bye \_\_\_\_\_ There's a

9 10

far - a - way land, \_\_\_\_\_ so the sto - ries all tell,

11 12 13

some-where be-yond \_\_\_\_\_ the hor - i - zon. If we can find \_\_\_\_\_ it, then all \_\_\_\_\_

14 15 16 17

\_\_\_\_\_ will be well. Trou-bles there are few. Some-day, we'll go \_\_\_\_\_

18 19 20 21

\_\_\_\_\_ to... \_\_\_\_\_ Sol - la Sol - lew, \_\_\_\_\_

22 23 24 25

Sol - la \_\_\_\_\_ Sol-lew. \_\_\_\_\_ Sol - la Sol - lew, \_\_\_\_\_

**CIRCUS ANIMALS:**

**WOMEN:**

Sol - la Sol lew, \_\_\_\_\_

**MEN:**

Sol - la Sol - lew, \_\_\_\_\_

26  
Sol - la - Sol  
27  
lew. 28 29

30 **HORTON:** 31 32  
I've had so much trou - ble find - ing my way - there.

33 34  
When I get close, it - dis - ap - pears. -

**CIRCUS ANIMALS:**  
*p* Sol - la Sol -

35 **(HORTON:)** 36 37  
If we can get - there, we're gon - na stay - there -  
lew.

38 **(HORTON:)** 39 40  
- if it takes - us miles, if it takes - us

**JOJO, MAYOR, MRS. MAYOR:**  
If it takes - us miles...

**HORTON:** I've lost my poor Whos and my friend JoJo, too.  
I hope they all made it to Solla Sollew.

(HORTON imagines JOJO and his PARENTS)

41 years. 42 High on a moun - tain or lost 43 on the sea. 3 times (VAMP, (vocal last time)

**HORTON + JOJO:**

**MR. MAYOR:**

44 soo-ner or la - ter, I'll 45 find it. 46 I have a pic - ture of how—

**MR. MAYOR + MRS. MAYOR:**

47 — it will be. 48 On the day I 49 do

**MR. MAYOR, MRS. MAYOR,**

**+ HORTON, JOJO:**

50 Trou - bles will be 51 through 52 and  
MRS., J.J.: M., H.:

53 I'll be home with you. 54 55 + CIRCUS ANIMALS:  
Sol - la Sol

**(WOMEN:)**

56 lew, 57 Sol - la 58 Sol-lew. 59 Sol - la Sol -  
(MEN:) lew, Sol - la Sol-lew. Sol - la Sol -

60 61 62 63

lew, \_\_\_\_\_ Sol - la \_\_\_\_\_ Sol lew. Sol - la Sol -

lew, \_\_\_\_\_ Sol - la \_\_\_\_\_ Sol - lew. Sol - la Sol -

64 65 66 67

lew, \_\_\_\_\_ Sol - la \_\_\_\_\_ Sol-lew. \_\_\_\_\_ Sol - la Sol -

lew, \_\_\_\_\_ Sol - la \_\_\_\_\_ Sol-lew. \_\_\_\_\_ Sol - la Sol -

*Freely*  
**HORTON:**

68 69 70

lew, \_\_\_\_\_ I'll be home... \_\_\_\_\_

lew, \_\_\_\_\_

71 72 73

*A Tempo*

with you. \_\_\_\_\_

74 75 76 77

(WOMEN:) *poco rit.*

*p* Sol - la ——— Sol - lew. ———

(MEN:)

*p* Sol - la ——— Sol - lew. ———

## Gertrude / Espionage (Pt. 1)

(In the darkness, we see a figure carrying a flashlight. It is GERTRUDE McFUZZ.)

(quasi Sunday Evening Murder Mystery)

1 2 3 4 5

### GERTRUDE:

I'll bet you forgot  
about Gertrude McFuzz.  
Well, that's nothing new.  
I mean, everyone does.  
But Gertrude did something  
that few birds could do...

6



## Gertrude / ESPIONAGE (Pt. 2)

**GERTRUDE (cont.):**

So this is the Tale of Miss Gertrude.  
Part Two.

(MUSIC)

*(We hear the sounds of snoring.)*

*GERTRUDE'S flashlight finds HORTON.)*

**GERTRUDE:**

PSST!

Horton!...

The musical score is written on two staves. The first staff contains measures 1 through 3. Measure 1 is a whole note chord in the treble clef. Measure 2 is a half note chord in the bass clef, marked with a forte *mf* dynamic. Measure 3 is a half note chord in the treble clef, marked with a forte *mf* dynamic. The second staff contains measures 4 through 5. Measure 4 is a half note chord in the treble clef, marked with a forte *mf* dynamic. Measure 5 is a half note chord in the treble clef, marked with a forte *mf* dynamic. The lyrics 'Horton, are you there?' are written above measure 4. The score includes various musical notations such as clefs, key signatures, time signatures, dynamics, and articulation marks.

HORTON

What? Who is it?

GERTRUDE

It's me, Gertrude! Horton! Oh, Horton! I was so worried! Are you all right?

HORTON

Gertrude! How did you find us?

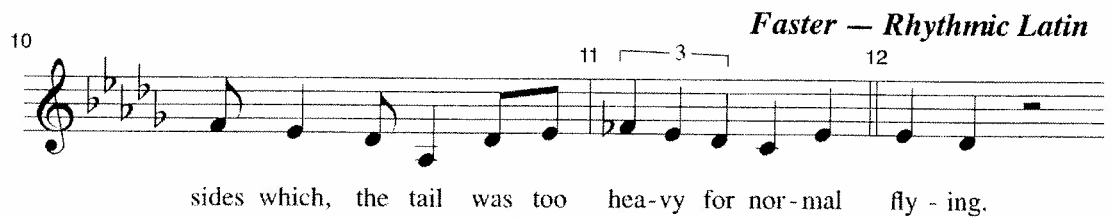
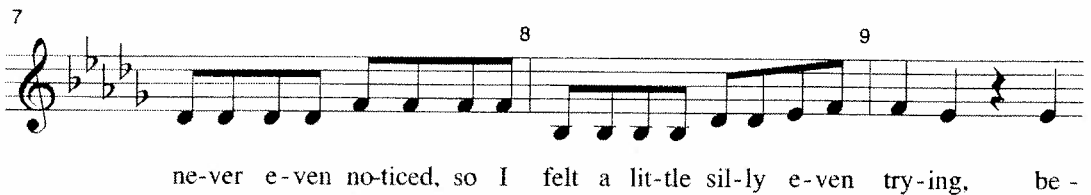
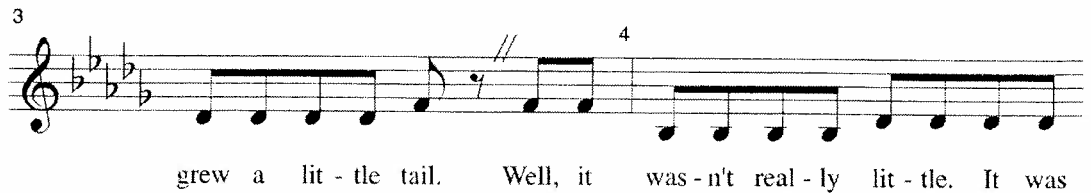
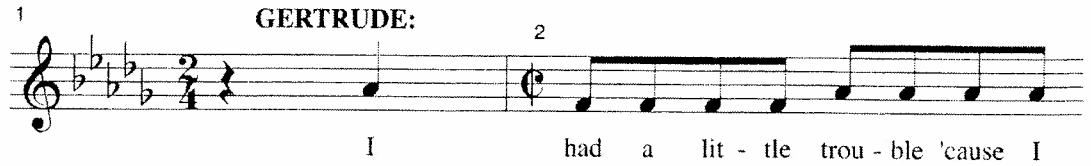
**GERTRUDE**

Well, it's a long story.

# All for YOU

*Breathlessly*

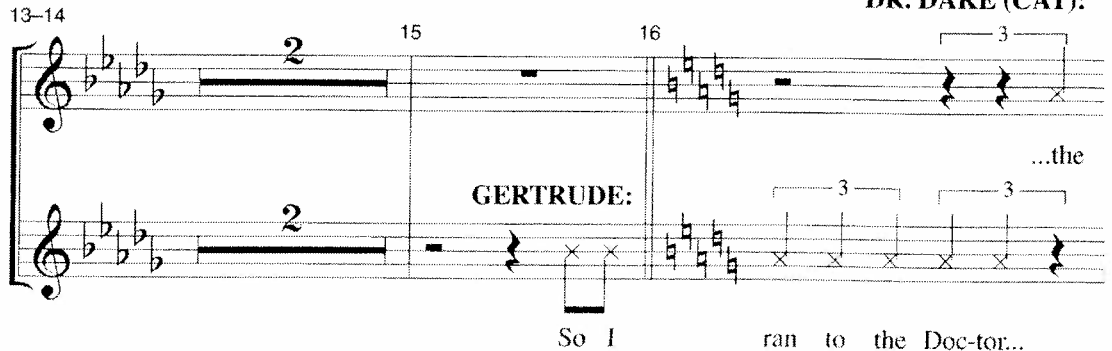
GERTRUDE:



(The BIRD GIRLS enter.)

(The CAT enters as DR. DAKE.)

DR. DAKE (CAT):



17 18 19

Doc - tor named Duke. And she said: And she

3 3

"My tail has been a mis-take!"

20 21 22

said:

*Dramatico!! — Dictated*

3 3 3 // (sung)

"Doc - tor Dake, I've been foo - lish and vain. Pluck it out! Get it

*Dramatico!! — Dictated*

// (sung)

*A Tempo — Fast*

23 off! 24 *rall.* I won't do it a - gain!" 25 26

A musical staff showing four measures. Measure 23 starts with a treble clef and contains two eighth notes followed by two rests. Measure 24 begins with a key signature change to one sharp (F#) and contains a dotted quarter note, an eighth note, and a half note. Measures 25 and 26 contain a single whole note each, which are tied together across the bar line. The lyrics "off!", "I won't", "do", "it", "a - gain!" are aligned under measures 23 through 26 respectively. Above measure 24 is the tempo marking "rall.". Above measure 25 is the instruction "A Tempo — Fast". Measure numbers 23, 24, 25, and 26 are placed above their respective measures.

*A Tempo — Fast*

24 *rall.*

27-28

29 **DR. DAKE (CAT):** 30

Pluck! Pluck! Pluck!

**GERTRUDE:**

The musical score consists of two staves. The top staff is for Dr. Dake (Cat) and the bottom staff is for Gertrude. Both staves begin with a treble clef and a key signature of one flat (B-flat). The first measure of each staff contains a whole rest with a '2' above it, indicating a two-measure rest. The second measure of the top staff contains three eighth notes, each with an accent (>) and the word 'Pluck!' below it. The second measure of the bottom staff contains a whole rest. The third measure of the top staff contains a whole rest. The third measure of the bottom staff contains a series of eighth notes, each with an 'x' below it, indicating a plucked sound. The score is divided into three measures by vertical bar lines.

**DR. DAKE (CAT):**

**GERTRUDE:**

Ouch, it hurt..... a lot!

31

Pluck! Pluck! Pluck!

Ooh, a ten - der spot.

DR. DAKE

+ BIRD GIRL

33

(DR. DAKE:)

34 *poco rit.*

35

36

Pluck! Pluck! Pluck!

(GERTRUDE:)

But

Just a one-fea-ther tail... But

37

sud-den-ly, Ger-trude could sail! I

sud-den-ly, Ger-trude could sail! I

*Quick, Hyper - Romantic ("2" Feel)*

41

GERTRUDE:

42

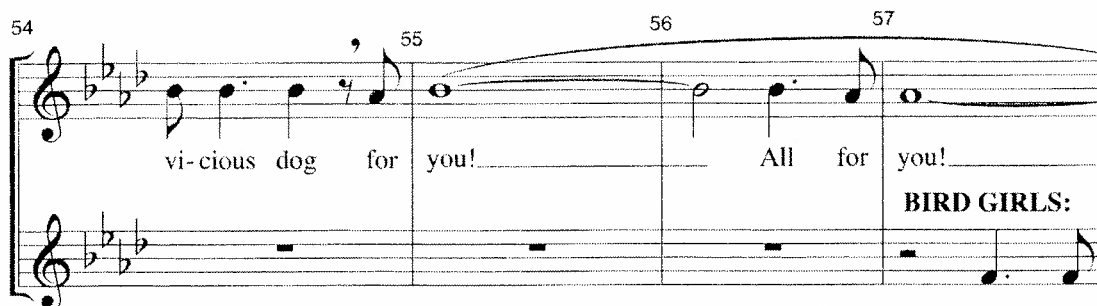
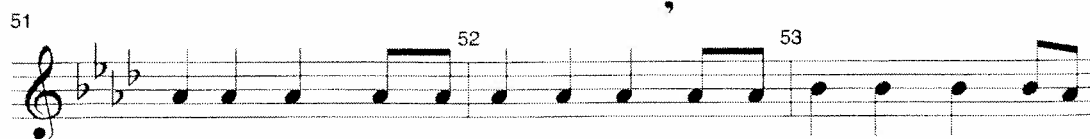
43

44

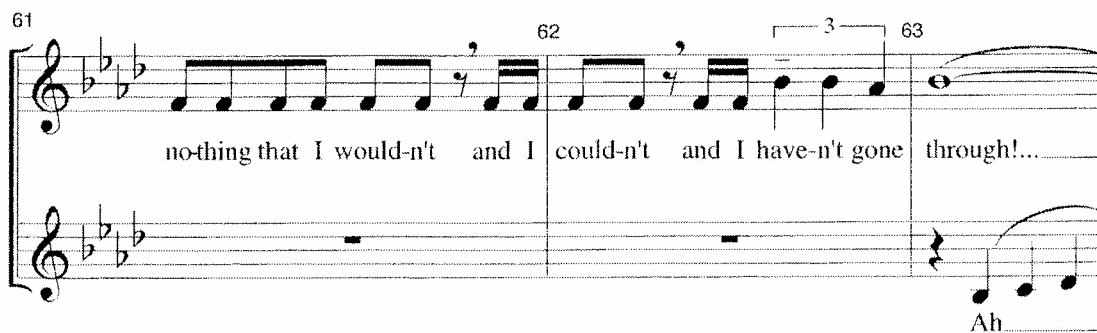
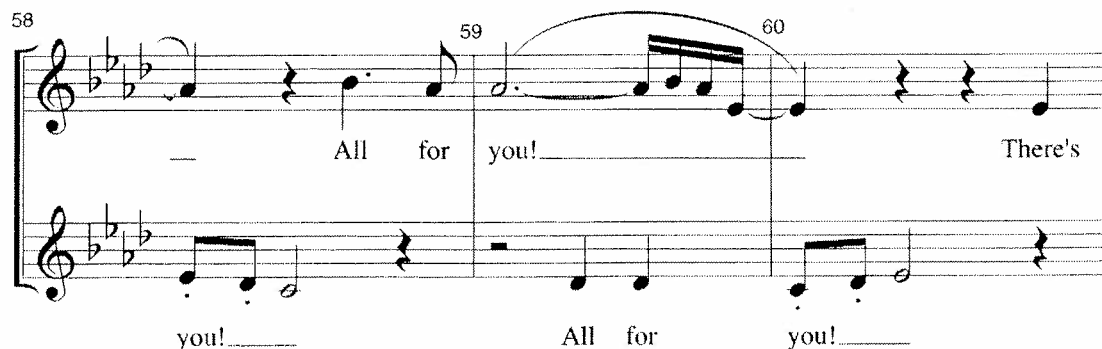
sailed on a junk and was prac-ti-c'ly sunk for you. I

45

tram-pled through the trees full of fu-ri-ous bees for you.



All for



64 *rit.* 65 *Deliberately (a bit slower)*

I sprained my lit - tle toe, but I

I La - la - la - la - la! La - la - la

66 67 68

hob-bled like so for you. Then

la! La - la - la - la - la - la! For you!

69 70 71

came the hit and run, but I stag-gered on one for you.

La! La-la-la - la! La-la-la - la! La-la-la-la-la-la! For

72 73 74 75

Now. here I am, the worse for wear, and here you are. I'm

you! Ah Ah

76 here! You're there! And 77 may-be NOW you'll 78 know I care for

**GERTRUDE:**

Oh, yes. And Horton,  
one more thing...

79 you! 80 It 81 took me se-ven weeks... but I

*(GERTRUDE reveals the clover  
and holds it out to HORTON.)*

*(HORTON eagerly takes the  
clover from GERTRUDE.)*

82 found your clo-ver, 83 too. 84 **HORTON,  
BIRD GIRLS,  
DR. DAKE (CAT):**  
*mp* Who!



HORTON

Gertrude...I never noticed... you're...Amazing!

GERTRUDE

Aw, it was nothing.

## The Whos Return / The People Versus Horton the Elephant (Pt. 1)

**HORTON:**  
Hello, Whos, hello!  
Is anyone there?

(He holds  
the clover  
to his ear  
and gets  
an answer  
as MR. MAYOR,  
MRS. MAYOR  
appear.)

**MR. & MRS. MAYOR:**

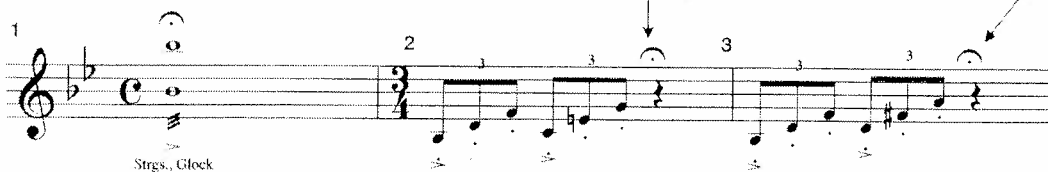
Hello!!

**HORTON:**

Oh, what a relief!

Why, hello, Mr. Mayor! (JOJO  
Is JoJo all right? appears.)**JOJO:**

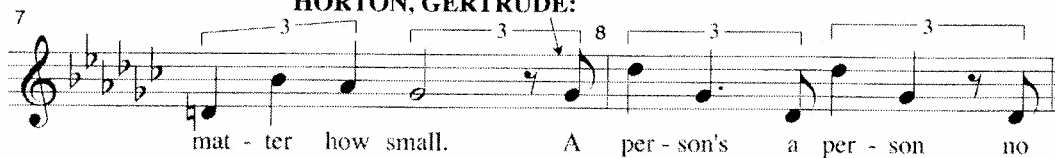
Hi, Ho

**HORTON:**  
Oh, Jo**HORTON (cont.):**

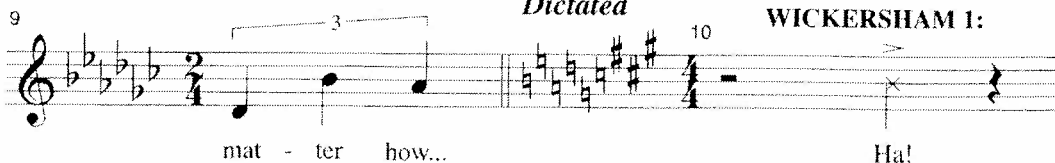
...Hello! Kid, now that I've got you, I won't let you go!  
I'll shelter and guard you, because after all...



**MR. MAYOR & MRS. MAYOR, JOJO,  
HORTON, GERTRUDE:**



(The WICKERSHAM BROTHERS ar.  
SOUR/YOUNG KANGAROO appear)

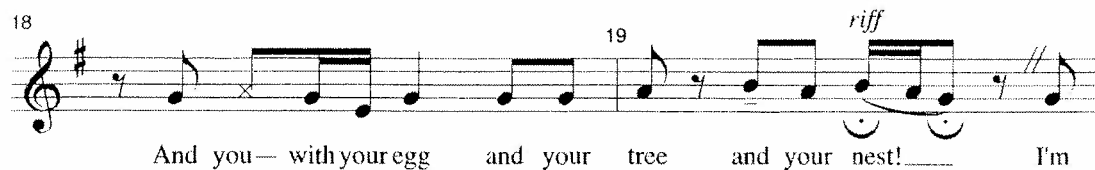
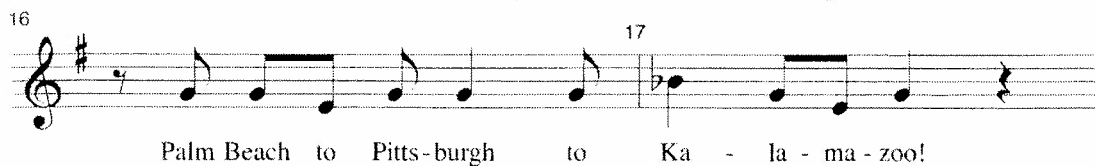
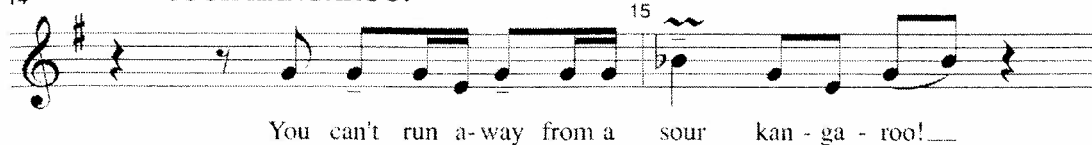
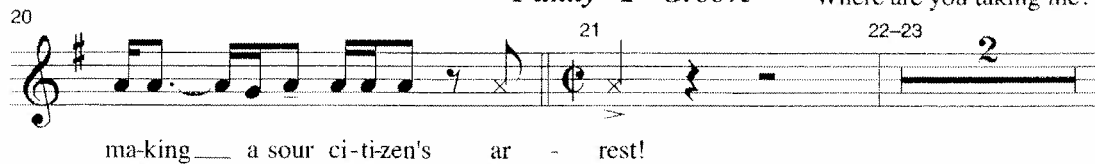
**Dictated****WICKERSHAM 1:**

11 WICKERSHAMS 2 &amp; 3:

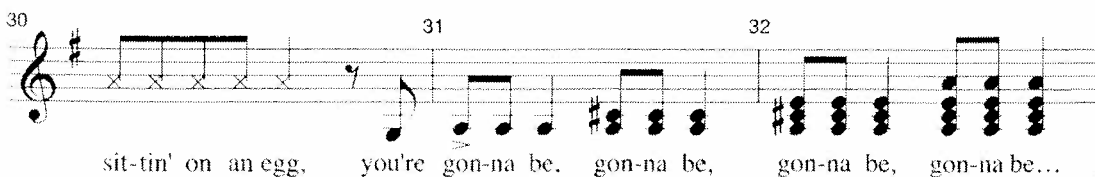
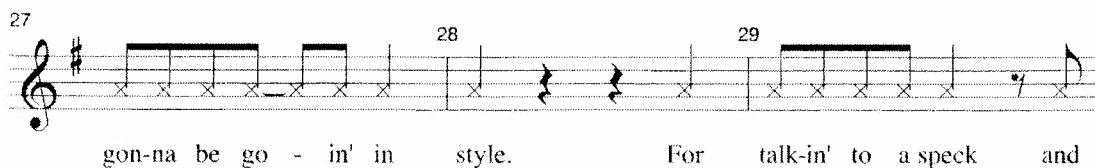
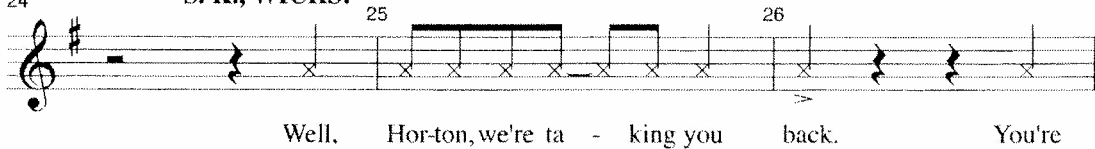
SOUR KANGAROO:

GERTRUDE: How  
did YOU get here?!

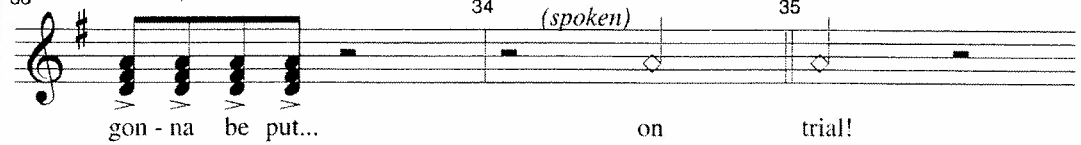
14 SOUR KANGAROO:

*Funky "2" Groove*HORTON: Wait! Stop!  
Where are you taking me?

24 S. K., WICKS:



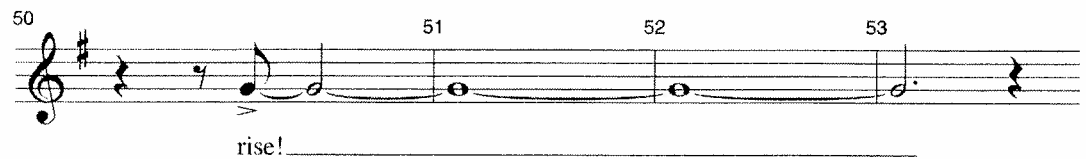
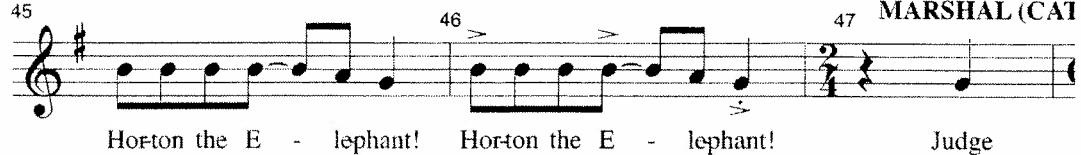
## 33 S. K., WICKS:



## 36-42 MARSHAL (CAT):



## 45 OTHERS IN COURT:



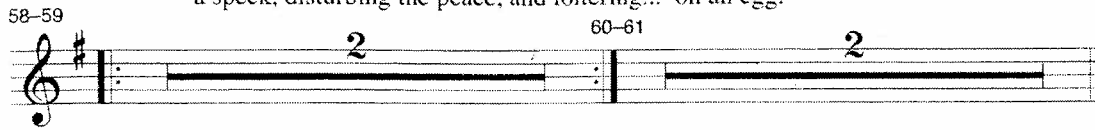
## 54 JUDGE YERTLE:



## 56 JUDGE YERTLE + ALL:



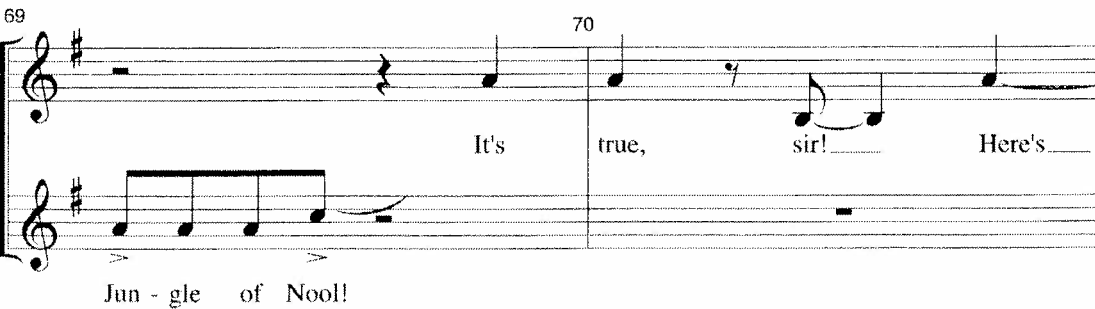
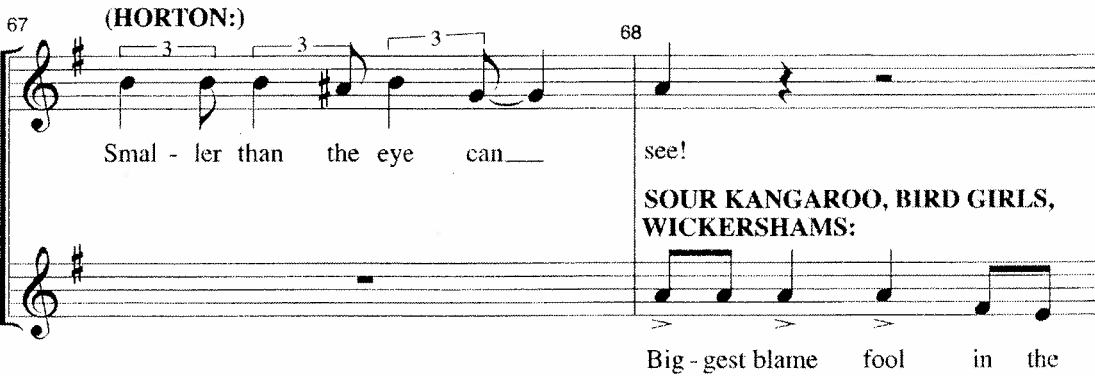
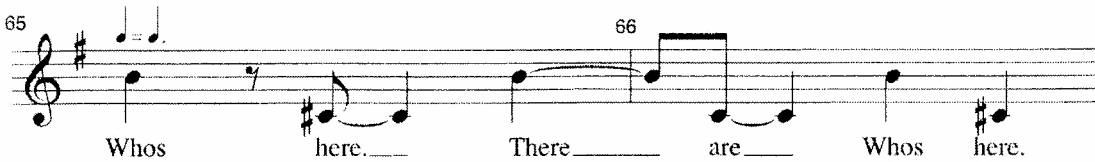
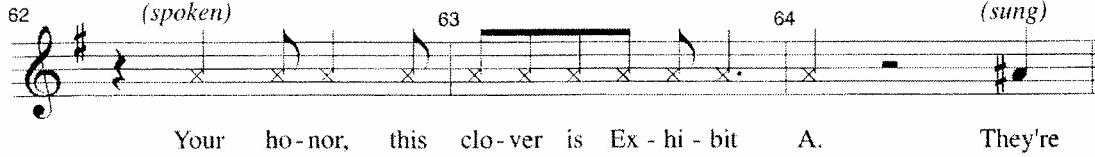
**MARSHAL:** The defendant is charged with talking to a speck, disturbing the peace, and loitering... on an egg.



*L'istesso*

**HORTON:**

(spoken)



71 **(HORTON:)**

Who's Who, sir! He's a Who and so is

73 she.

**S. K., BIRD GIRLS, WICKS.:**

Big - gest blame fool in the Jun - gle of Nool!

**BIRD GIRLS: (testifying)**

Talk - in' to a speck! Talk - in' to a speck! To a speck of

**COURTROOM: (testifying)**

77 **GERTRUDE:** 78 **JUDGE YERTLE:** 79

dust! Ob - jec - tion! O - ver - ruled! Sit - tin' on an egg! Sit - tin'

80 **GERTRUDE:** 81 **JUDGE YERTLE:** 82

on an egg! Sit - tin' on an egg! Ob - jec - tion! **ff** O - veruled!

(SFX: Loud Mad Elephant Call)

83

(HORTON emits a tremendous, "angry trumpet." The courtroom falls silent.)

# The People Versus Horton the Elephant (Pt. 2)

(tentatively at first, then  
building in confidence)

1 **HORTON:** 2

*mp* 1 meant what I said and I

3 4

said what I meant: An e - le - phant's faith - ful one

5 6 *cresc.*

hun - dred per - cent! You can throw me in jail, — lock me

7 8 *Deliberately*

up in a zoo, — but I won't de - sert my egg and I will

9 *poco rall.* 10 11 *Simply* , 12

not a - ban - don Who! These Whos, sir, — win — or lose, sir,

13 14 15

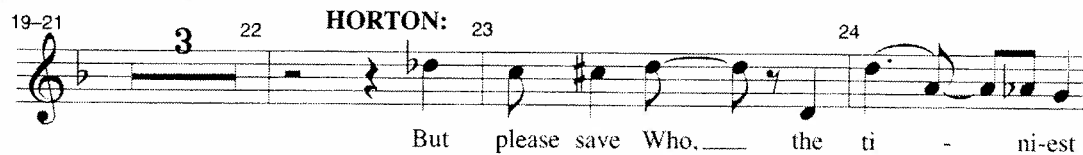
whether you be - lieve or not, they're here. They — live —

16 , 17 18

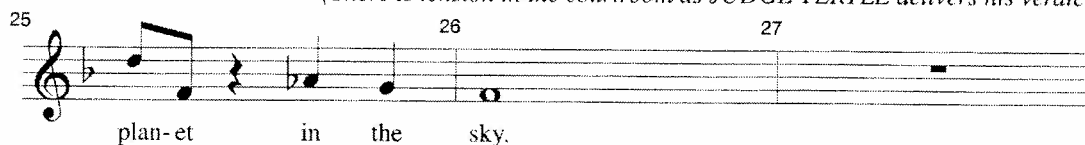
— in fear and I'm the on - ly friend they've got.



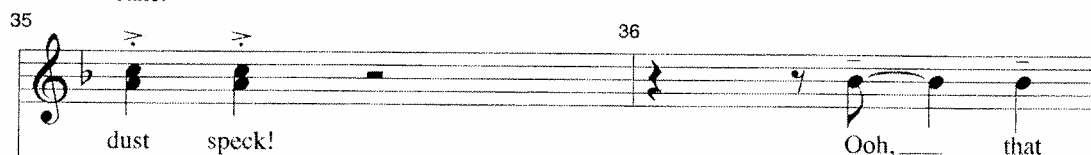
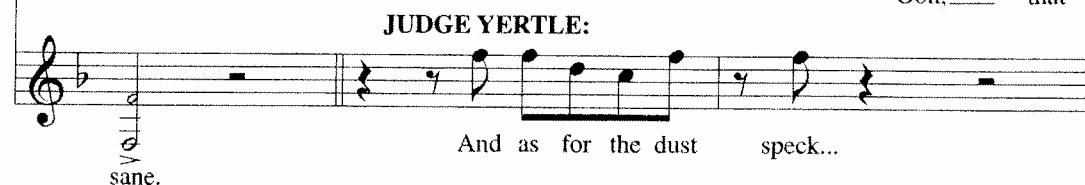
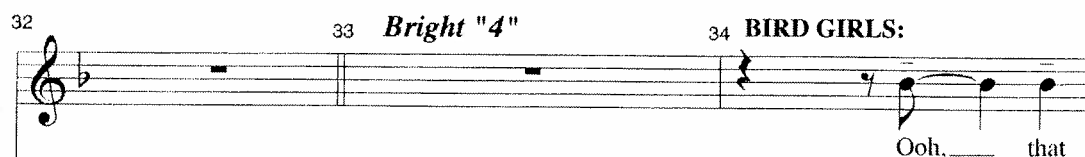
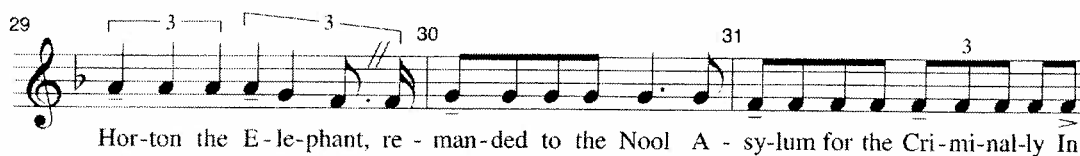
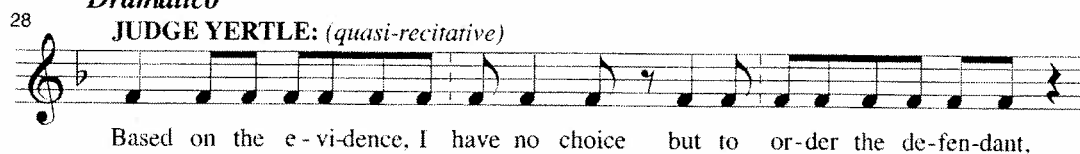
**HORTON:** You can do what  
you want with me, Your Honor,  
and I won't question why.



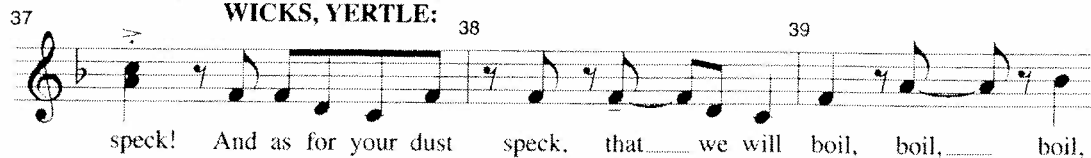
*(There is tension in the courtroom as JUDGE YERTLE delivers his verdict)*



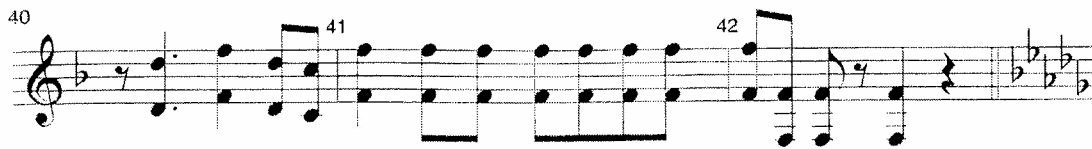
**Dramatico**

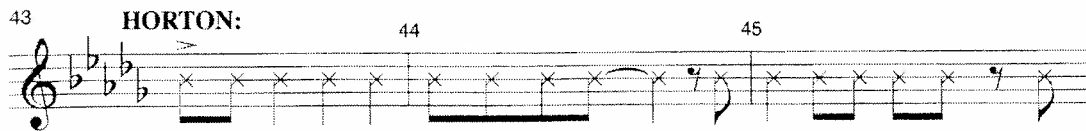


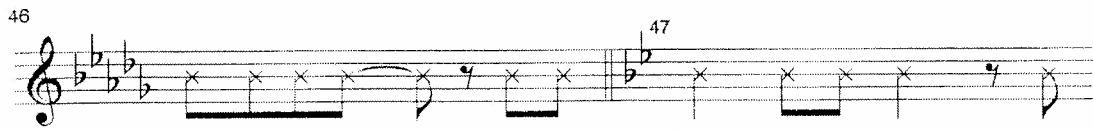
**(BIRD GIRLS:) + MARSHAL, S.K.,  
WICKS, YERTLE:**






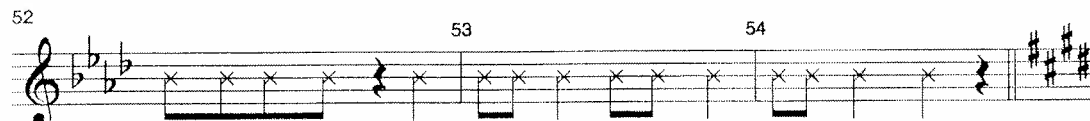
40  
  
 boil, boil in a hot stea-ming ket-tle of Bee - zle-nut Oil!

43 **HORTON:**  
  
 Boil it! Oh, no! No, that you can't do! It's all full of per-sons! They'll

46  
  
 prove it to you! Mis - ter Mayor! Mis - ter Mayor! Oh,

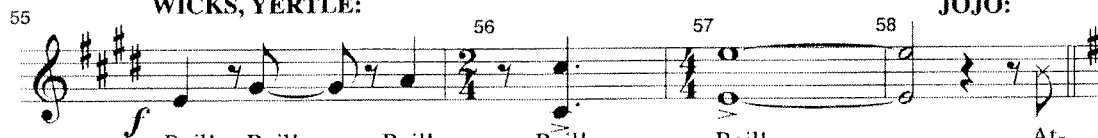
48  
  
 please, Mis - ter Mayor! You've got to prove now that you

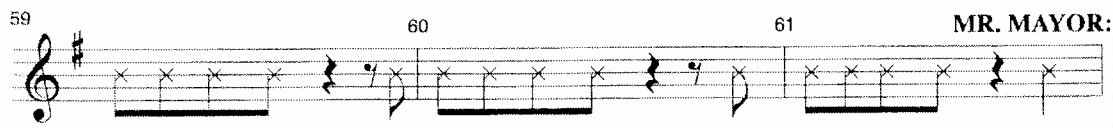
50  
  
 real - ly are there! So ring ev - 'ry door - bell and

52  
  
 send out the word! Make ev-'ry Who hol-ler! Make ev-'ry Who heard!

**BIRD GIRLS,  
MARSHAL, S.K.,  
WICKS, YERTLE:**

**MR. MAYOR,  
MRS. MAYOR,  
JOJO:**

55  
  
 Boil! Boil! Boil! Boil! Boil! At-

59  
  
 ten-tion, all Whos! At - ten-tion, all Whos! We've got to be heard! There's

62 **MRS. MAYOR:** 63 **MR. MAYOR:**

no time to lose! So send up a shout! Make it

64 **+ WHOS:** 65 *rall.* 66 *molto rall.*

loud and clear! We are here! We are here! We are here! We are

67 **COURTROOM WOMEN** 68 69 70

here! Boil it!

**COURTROOM MEN:**

Boil it!

71 **(MEN:)** 72 73 74 75

Boil it! Boil it!

**(WOMEN:)**

Boil it! Boil it! Boil it!

**HORTON:**

Don't give up! I believe in you all!  
 A person's a person, no matter how small!  
 And you very small persons will not have to die  
 If you make yourselves heard!  
 So, Please try!

76 **COURTROOM WOMEN:** 77-78 79

Boil it!

(The WHOS are revealed. They're terror stricken. They beat on tom toms. They play musical instruments. They scream and yell.)

80 81 82 83 **WHOS:**

*f* We are

**COURTROOM:**

*f* Boil it! Boil it! Boil it! Boil it!

84 85 86

HERE! We are HERE! We are HERE! We are

**HORTON, MR. & MRS. MAYOR:**

(shouting over) JoJo, think of something!

87 88 89

HERE! We are HERE! We are HERE! We are

**COURTROOM:**

*mf* Boil it! Boil it!

(ALL freeze except CAT and JOJO.)

90 91 **CAT:**

HERE! We are HERE! Now

Boil it! Boil...

92 just for a mo - ment, 93 young Jo - Jo looked grim. 94 95

96 fate of the Whos 97 rest - ed square-ly on him! 98 99

100 then came a Think: 101 A pe - cu - liar new word. 102 103

(The Scene unfreezes!)  
104 WHOS (except JOJO):  
kind of a word no one ev - er had heard! We are

108 (WHOS:) 109 110 *ff* 111 JOJO:  
HERE! We are HERE! We are HERE! We are YOPP!!!!

COURTROOM:  
*mf* Boil it! Boil it! Boil it!

(JOJO's voice reverberates loudly through the universe. And the WHOS are heard at last. All the JUNGLE CREATURES gasp. The WHOS breathe a sigh of relief.)

**HORTON**

Do you hear what I hear? Do you see what I mean?  
They made themselves heard though they still can't be seen!

**GERTRUDE**

They've proved they ARE persons, no matter how small.

**HORTON**

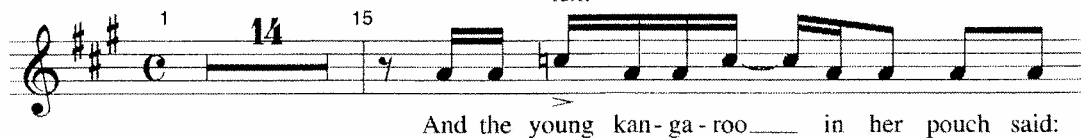
And their whole world was saved by the Smallest of All!

**SOUR KANGAROO**

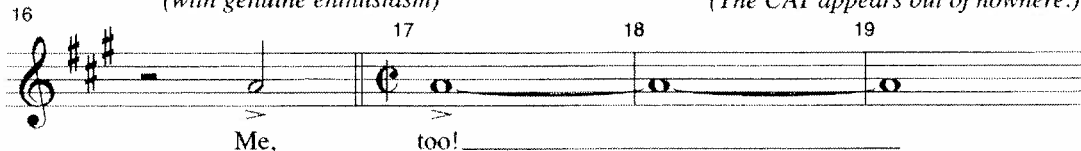
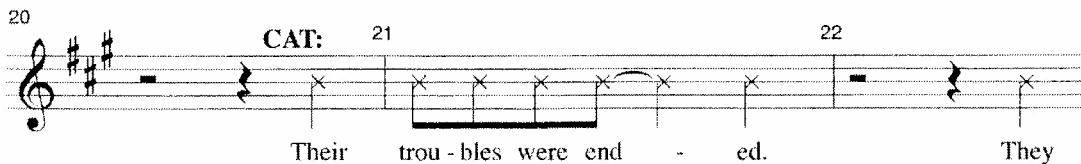
*(grudgingly)*

How true! Yes, how true! Said the Sour Kangaroo.  
And, from now on, you know what I'm planning to do?  
From now on, I'm going to protect them with you!

**YOPP!**

**SOUR KANGAROO: *ten.*****SMALL KANGAROO:**  
*(with genuine enthusiasm)*

*(The CAT appears out of nowhere.)*

**CAT:**

23 24 25 26

hailed his great YOPP! And Jo - Jo was ho nored

ALL: YOPP!

27 28 29

**MR. & MRS. MAYOR:**

"Think-er Non - Stop." Now all Jo - Jo'

30 31 32 33

**CAT:**

Thinks would for - e - ver be heard. In - clu - ding thi

(We hear the sound of a giant egg cracking. GERTRUDE dashes over to HORTON with the egg in a basket, and they watch it hatch.)

(Sound Effect: an egg cracking.)

**Freely**

(in wonder and amazement)

34 35 43 44

**ALL:**

Think... An E - le phant Bird!

# Alone in the Universe (Reprise)

*Slower, Simply*  
(loose rhythms)

1 **HORTON:** 2 3 3 **GERTRUDE:**

Why, he looks just like me. Ex - cept for the wings. And ex -

4 **HORTON: (in a panic)** 5

cept for the voice, 'cause that's how a bird sings. Ger-trude,

6 7 (strict rhythm) 8

what will I do? I am slow. I am fat. All I know is the earth. He'll need

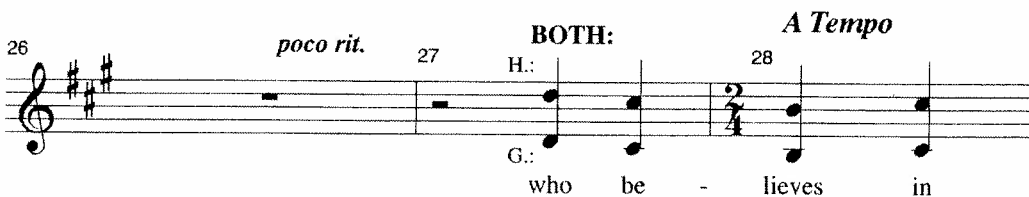
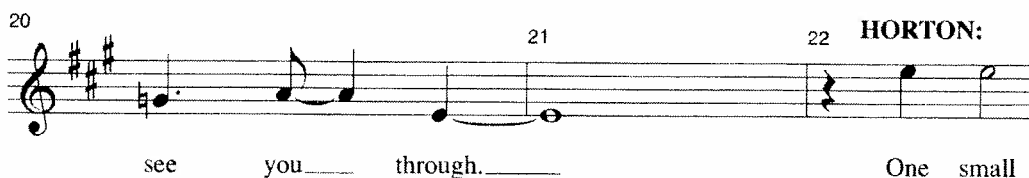
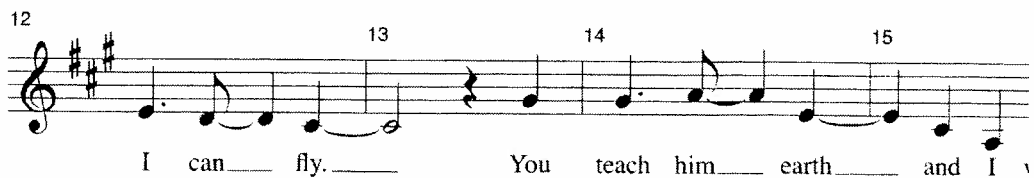
9 **GERTRUDE:** 10 11

much more than that! I have wings. Yes,



Horton in **Seussical JR.**  
Gowanda Middle School, NY



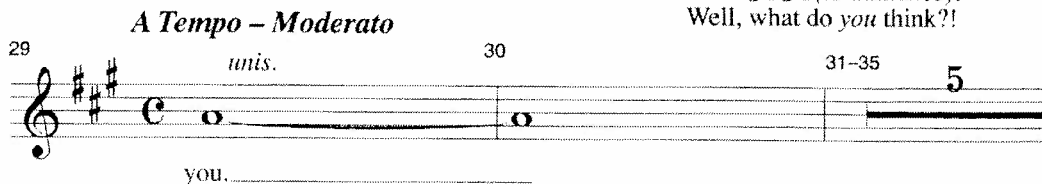


**CAT:**  
The adventures were over.  
The sky became...

**JOJO:**  
...pink!

**CAT:**  
And then, guess what happened?

**CAT + JOJO(to audience):**  
Well, what do you think?!



# Oh, The Thinks You Can Think!

(Finale)

*Moderato – Warmly*

1 **ALL:** 2

*mf* Oh, the thinks you can think! Think and won-der and dream\_\_

3 4 5

far and wide as you dare! When your thinks have run dry,

6 **(WOMEN:)** 7 8

in the blink of an eye there's an-oth-er think there!\_\_

**(MEN:)**

in the blink of an eye there's an-oth-er think there!\_\_

9 10 11

If you o-pen your mind, oh, the thinks you will find lin-ing up to get

— If you o-pen your mind, oh, the thinks you will find lin-ing up to get

*A Tempo of "Opening"*

12 loose... Oh, the thinks you can th

13

14

loose...

15 Oh, the thinks you can thi

16 Oh, the thinks you can think

17 Oh, the thinks you can thi

18 Oh, the thinks you can think! Oh, the thinks you can thi

19 when you think a - bout

20 Seuss!

21 when you think a - bot

when you think a - bout Seuss! when you think a - bot

22 Seuss!

23 when you think a - bout

Seuss! when you think a - bout

24 25

Seuss! Seuss! Seuss! Seuss! Seuss! Seuss!

26 27

*mp* Seuss! Seuss! Seuss! Seuss! Seuss! Seuss!

28 29

Seuss! Seuss! Seuss! Seuss! Seuss!

(The characters dance off, fade away, disappear, one by one. Last to go is THE CAT IN THE HAT. Finally, JOJO stands on an empty stage, holding the red-and white striped hat.)

(THE BOY pulls the CAT's hat on, down over his eyes, causing a... **Blackout!**)

30-33 34 35

**JOJO:** Seuss!

# Green EGGS and Ham

## (Finale Bows)

1 12 13 7 20 ALL: 21

I do not like green

22 23 24

eggs and ham. I do not like them, Sam-I-Am. I

25 26 27

do not like them here or there. I do not like them

28 29 30

a - ny - where. Not in a house. Not with a mouse. No

31 32 33

here or there. Not a - ny - where. I do not like green

34 35 36

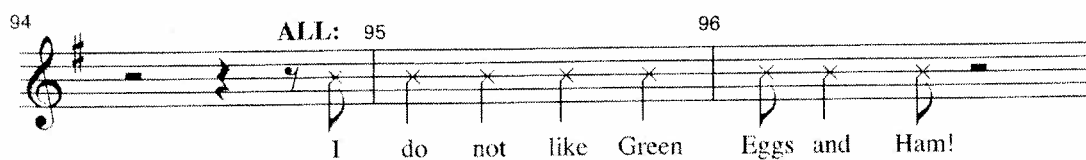
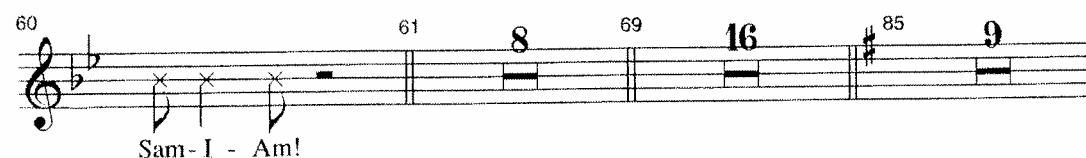
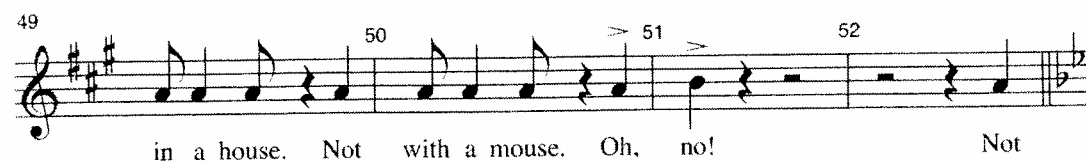
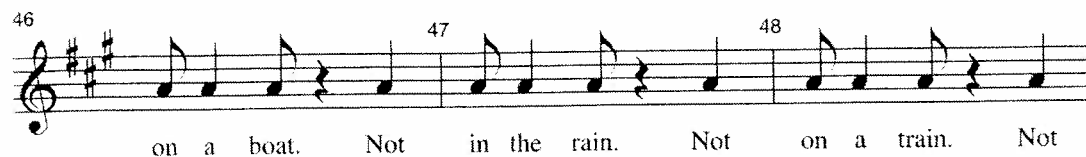
eggs and ham. I do not like them, Sam-I-Am. Could —

37 38 39

— you? Would you? With a goat? Could — you? Would you?

40 41 42

On a boat? Could — you? Would you? In the rain? Could.



# Exit MUSIC

1-22      22      23-28      6      29      ORCHESTRA MEMBERS:      30

Seuss!



## **STUDENT BOOK CREDITS**

### **Writers**

Derek Bowley, Marty Johnson & Timothy A. McDonald

### **Designer**

Steven G. Kennedy

### **Editor**

Susan Fuller

### **Contributing Editors**

Marty Johnson, Steven G. Kennedy,  
Scott Lupi, Ali Mignone & Lindsay Weiner

### **Photos Courtesy of**

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Tim McDonald, Lani Shipman & Josh Weisgrau  
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### **Project Manager**

Susan Fuller

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